

music journal

APRIL-MAY, 1960

FIFTY CENTS

In this issue . . .

Neal S. Blaisdell
Gene Bono
Tony Cabel
Virginia Card
Robert Cumming
Charles E. L. Davis
Mischa Elman
Howard Fenton
William Goins
Martyn Green
James P. Kennedy
George Kochevitsky
Richard Korn
Tiber Kozma
Herbert Kupferberg
Shane McCarthy
Eddy Manson
Phil Moore
Alfred A. Rossin
Herb Shriner
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MUSIC OF HAWAII — THE FIFTIETH STATE

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Arthur Fiedler

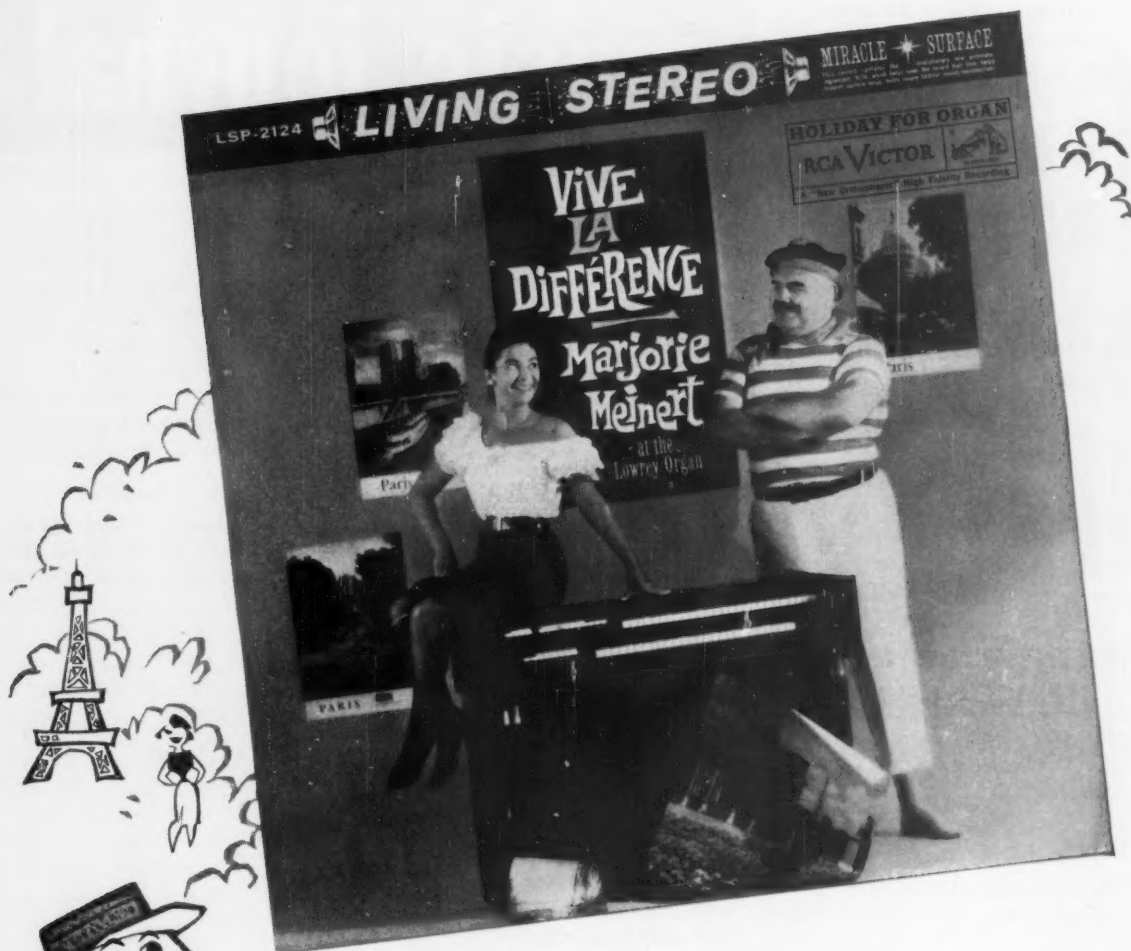
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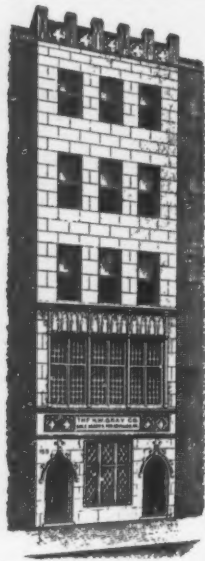
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Editorially Speaking . . .

PRESIDENT Eisenhower has given a double significance to the first week in May by dedicating it officially both to Music and to Youth Fitness. The two are closely related, as suggested in this issue of *Music Journal* by Shane MacCarthy, Executive Director of the President's Council on Youth Fitness.

National Music Week is of course by this time a well established tradition, regularly celebrated in cities and towns all over the United States of America. This year the details of this activity are in the hands of the National Federation of Music Clubs, which not long ago moved its headquarters to 410 South Michigan Avenue, Chicago, with Lois Winterberg in charge. Local bands, orchestras, choruses and individual artists and teachers will be taking an active part in celebrating National Music Week.

National Youth Fitness Week will also suggest many details of activity, with emphasis on the physical as well as the mental, moral and spiritual well-being of our young people. The connection between music and athletics is widely recognized, particularly in the importance of the bands that play between halves in the big football stadiums. It has also been proved repeatedly that musical students have a consistently high rating in other subjects and are usually active along other lines, including sports.

THE recent biennial convention of the Music Educators National Conference, in Atlantic City, reflected considerable credit on the musical activities of our schools and colleges. There were amazing performances by bands, orchestras, choruses and individuals on all levels from the elementary grades to the universities and conservatories. Unquestionably our music teachers are doing a remarkable job in training their students to play and sing.

There was also some discussion of the so-called "general music," which is the technical term used in educational circles to denote the study sometimes known as "music appreciation," perhaps better described as "the enjoyment of music." Actually such development of a general musical background may be considered more important in the long run than all the achievements in the field of amateur performance.

It is of course most encouraging to hear these

young Americans interpret all kinds of music with almost professional skill. But how many of them keep up any musical activity after graduating from school? How many continue to play in local orchestras or to sing in the choral societies of their communities?

Is it possible that all of us would enjoy a far healthier musical life if the subject were made a normal and regular part of the curriculum, like literature and mathematics and languages? If Shakespeare is taught in our educational institutions, why not Beethoven? And since the students of Shakespeare are seldom if ever trained as actors or even public speakers, why should the students of Beethoven be expected to perform his works?

THE masterpieces of music are just as important as those of literature, painting, sculpture or architecture. Actually they are *more* important than the "dead" languages (whose significance today is largely etymological) or the higher forms of mathematics, which function practically for only those whose life work is to be in the field of science. Why should not children be taught to read music exactly as they read their own language and at approximately the same time?

The greatest handicap to imparting a knowledge of music to the average boy or girl is the persistent tradition that this is merely a form of entertainment, not to be compared with the mental discipline represented by the study of languages, mathematics, physics, chemistry, or even history and geography. It is pointed out that a student of "general music" spends considerable time merely listening to something that is likely to be automatically enjoyable. From such an accusation it is an easy step to the blanket thesis that any subject representing pleasure rather than drudgery cannot be credited with any real value.

The final outcome of such faulty thinking is the now familiar situation confronting our music educators: the complete elimination of music from the curriculum to permit increasing emphasis on science, with its ultimate goal of "shooting the moon." Instead of being in danger of its very life, music in our schools should by this time be recognized as a required subject, without which no education can be considered complete or even adequate. >>>

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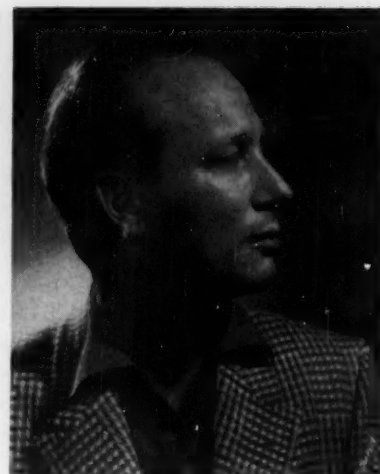
BEGINNING SNARE DRUM METHOD—By Paul Price
TWO DOZEN HORN QUARTETTES—By Marvin Howe

CLARINET COLLECTIONS

By Carl A. Rosenthal
CLARINET TRIOS—18th Century
CLARINET TRIOS—From Corelli to Beethoven
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—James Abresch photo

WHAT PRICE COMMERCIALS?

Tony Cabot

FEW people realize the vital part the Madison Avenue executives play in propelling music as a commercial commodity, which it must eventually become; even musicians have to eat.

Millions are spent each year in presenting the sponsors' messages in musical form — jingles, television commercials, sales and industrial shows, sponsor entertainment, etc., in order to attract consumer interest. This is where music becomes business, a big business and for the most part certainly a negative one. For herein lies the culprit: In every advertising agency you have top-level, experienced talent serving the client's needs. No effort or research is spared in creating the best sales copy, art work, sales guidance, placement of advertising and the like; however, when music enters the picture you then find the individual contractor's creative talents being appraised by some self-styled "musi-

Tony Cabot's musical acumen runs the gamut from bop to opera. While studying in Rome and Naples he was appointed American Associate Conductor of the San Carlo Opera Orchestra before returning to New York to conduct Broadway and off-Broadway revivals of such musicals as "Brigadoon," "New Moon" and "Song of Norway." He is producer of entertainment in New York's famed Hawaiian Room (Hotel Lexington) and is widely known for Hawaiian presentations on the Steve Allen, Arthur Godfrey and other network TV shows.

cian" whose background indicates, e.g., that he played third trumpet in his high school band, had two walk-on bits in his college Shakespearean plays and at the same time pursued the study of advertising (the person in question is usually related to an account executive). This background now qualifies him as an "authority" on music and its creative worth. His ability to rhyme "rain" with "pain" or "this is my dog food—arf arf, arf arf" is all he needs as proof of his ability to hold such a responsible position. The reluctance on the part of the agencies to place this important phase of the business in the hands of a competent musician and showman is always accompanied by the cliché that good musicians and/or performers lack a good business sense and do not have a line on the public's taste. This is a lot of "malarkey," a gross generalization, and purely defense for their own short-comings and, incidentally, a contradictory neglect of "good" business. Why it is allowed to continue is a great mystery.

Many top agencies won't even consider a new client unless they truly believe in the client's product and, further, they go to great lengths to emphasize to the consumer that their client's product is "better because. . ." Yet, when it comes to the use of music and its allied fields in selling the product on an intelligent musical basis, they consider the consuming public totally illiterate in so far as musical taste is concerned. If this be the case, we would still have crystal radio sets, two-part harmony and an orchestra comprised of two zithers and a policeman's whistle.

Wake up, boys! It's later than you think. Place this important aspect of the business in qualified hands, as you do most every other phase of the business. Good music is becoming an every-day commodity and it's time the fact is realized that the consuming public resents intrusion upon their better musical sense. Perhaps your motivational research programs could aid in helping to raise the quality of musical commercials?

Creative selling is an art, and good music is undisputedly a part of the executive's responsibility to the client and the buying public on which he depends. ▶▶▶

OUTSTANDING CHORAL

FOR CHORUS BY NORMAN LUBOFF

- 5625 TO AN ANCIENT PICTURE—SSATB
- 5626 CHRISTMAS EVE—SSATTBB
- 5627 EZEKIEL SAW DE WHEEL—SSATTBB
- 5628 ALL THROUGH THE NIGHT—SATB
- 5629 GO TO SLEEPY—SATTBB
- 6615 POOR LONESOME COWBOY—TTBB
- 6616 DONEY GAL—TTBB
- 7703 OH MY LOVE—SSAA

OCTAVOS BY EHRET

- 5634 PETER PAN CHORAL PARAPHRASE—SATB
- 5635 NEVER NEVER LAND—SATB
- 5636 DISTANT MELODY—SATB
- 5639 THE CHRISTMAS SONG—SATB
- 7060 PETER PAN CHORAL PARAPHRASE—SA
- 7361 PETER PAN CHORAL PARAPHRASE—SSA
- 7362 TENDER SHEPHERD—SSA
- 7363 NEVER NEVER LAND—SSA
- 7364 DISTANT MELODY—SSA
- 7366 THE CHRISTMAS SONG—SSA
- 6618 CAPTAIN HOOK'S WALTZ—TTBB
- 6619 THE CHRISTMAS SONG—TTBB
- 4508 NOEL! NOEL!—SSA

OCTAVOS BY WARNICK

- 5638 SENTIMENTAL JOURNEY—SATB
- 7365 SENTIMENTAL JOURNEY—SSA

SPECIAL OCTAVOS

- 5633 CANADIAN SUNSET—SATB—Arr. by Applebaum
This arrangement also suitable for use with
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- 5639 THE CHRISTMAS SONG—SATB—Arr. by Ehret
This arrangement also suitable for use with
the Encore Band arrangement by Catavas.

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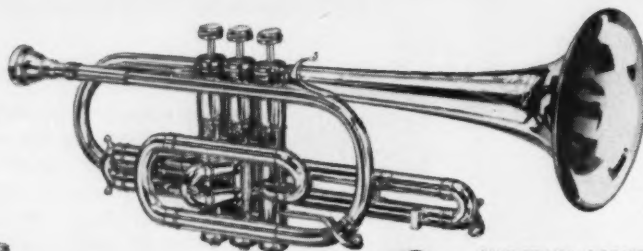
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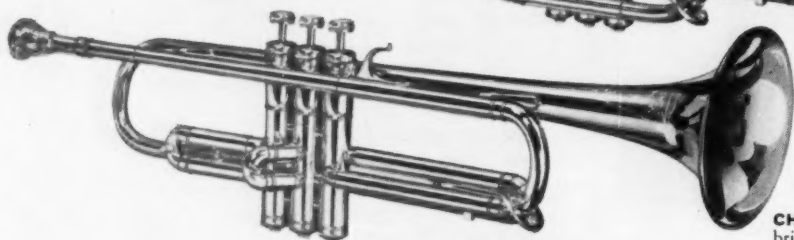
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The Role of Music For Youth Fitness

SHANE MACCARTHY



MUSIC—maker of moods! Motivator of movement! Manna for mere mortals! Mistress of the arts! Yes—music has an important key role in youth fitness. But to comprehend its significance and its contribution, one must understand the wholeness of the individual, the hungers and needs of youth and the meaning of fitness itself.

Fitness is health plus. It is the capacity of the individual to live and function purposefully, effectively and zestfully in the role in which he has been cast in his society—and to meet confidently and courageously the problems and crises which are the expectation of every life.

The human being is an entity—a complex in the chemical sense as distinguished from a compound. A person cannot be subdivided into physical, mental, emotional and spiritual parts. The mental, moral and physical cannot be disentangled. Even social impacts and consciousness become an integral part of the whole. The interplay of these components is fantastically complicated and continuous and sensitive.

It is therefore obvious that fitness as a concept does not submit to descriptive or definitive adjectives.

Dr. Shane MacCarthy is Executive Director of the President's Council on Youth Fitness. He has been a teacher of the political and social sciences at several universities and lectured extensively, in addition to appearing on radio and television. He is active also in parent, teacher and other organizations and travels widely in their behalf. President Eisenhower has officially designated May 1-7 as "National Youth Fitness Week."

Fitness as conceived by the President's Council is the quality of the human being which enables the individual to live fully and vibrantly.

Music's Impact

How apparent it becomes, then, that music, which feeds the emotions and nourishes the spirit and moves the body in the rhythms of the dance and the march and the subconscious response, exerts a mighty impact on men's lives and is an impelling force

for fitness.

The therapeutic values of music have long been recognized. Music is regarded as a kind of magic in hospitals and factories. It soothes and inspires and elevates in the church; it calms the hurrying pedestrian; it calls to arms; it excites to great performance.

To sing of music's contribution to fitness through the marching bands with their demands on discipline, co-ordination and stamina—to wax
(Continued on page 67)

THE WHITE HOUSE

*A Proclamation by the President
of the United States of America*

WHEREAS the fitness of our young people is essential to the strength and progress of our Nation; and

WHEREAS we must always strive to improve the well-being of our youth by determined and co-ordinated efforts in their areas of learning, work, play and matters of the spirit; and

WHEREAS, in this challenging world, fraught with peril on every side, it is imperative that our young people recognize their obligations to themselves, to their families, and to all of us, in order to prepare themselves for lives of satisfying and useful citizenship:

NOW, THEREFORE, I, DWIGHT D. EISENHOWER, President of the United States of America, do hereby proclaim the week beginning May 1, 1960, as National Youth Fitness Week.

I request officials of the Government, and I urge parents, young people, and interested national and local organizations, to use all appropriate means now and during that week to promote programs and activities demonstrating the importance of youth fitness to the end that we may assure the continuing strength and well-being of our people.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the United States of America to be affixed.

DWIGHT D. EISENHOWER

Music Is the Heart of a City

NEAL S. BLAISDELL

(Mayor of Honolulu, Hawaii)

HAWAII had a very early music critic. It was the discoverer of the Hawaiian chain of islands, Captain Cook. After listening to some of the early Hawaiian musicians perform, he wrote that they sang "a solemn kind of song." He further wrote, "the music . . . is a rude kind for the only musical instruments we observed among them were drums of various sizes." (The early Hawaiians *did* have other instruments which Captain Cook must have missed.)

We're sorry that Captain Cook is not available today. We'd like to bring him to Honolulu. We think he'd rapidly change his opinion of Hawaiian music. From his seat at McKinley Auditorium he would see that the "drums" had expanded to the excellent 80-85 piece Honolulu Symphony Orchestra. We'd also be happy to take him to performances by Honolulu's Oratorio Society, Community Chorus, and the large University of Hawaii Chorus.

The distinction of being the oldest instrumental music group in Hawaii belongs to the Royal Hawaiian Band. Known to countless thousands who have been greeted at the docks of Honolulu harbor by the strains of *Aloha Oe*, the band is as much a feature of the Islands as the hula, the ukulele and the lei.

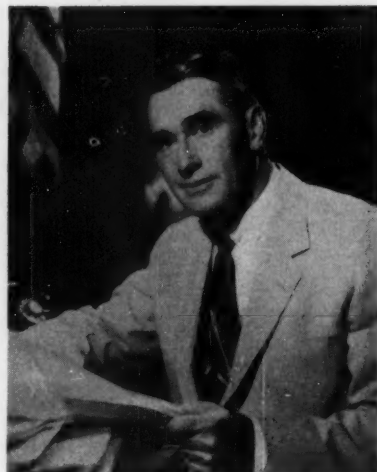
In the 1958-59 season the Hono-

lulu Symphony Orchestra presented 47 concerts. The 1959-60 season which we are in the midst of now is proving to be particularly exciting. Outstanding guest artists (from the Mainland, Hawaii and Europe) such as Eva Gustavson, Eugene List, Michael Rabin, Marianne Fleece, Andor Foldes and Robert Gross are being featured.

Typical Concert

Looking at the past December 6th concert program shows that the Symphony performed the *Symphony No. 35*, by Mozart, the *Violin Concerto in D Major* by Paganini, and the *Concerto for Orchestra* by Bartok. Guest artist for that regular concert was Mr. Michael Rabin.

We in Honolulu are proud of our Symphony and its Conductor and Musical Director, Mr. George Barati. Mr. Barati's past history included



the position of first 'cellist with the Budapest Symphony and Municipal House Orchestra during the 1930's, and a teaching position at the Westminster Choir College in Princeton, New Jersey. He has also been a member of the San Francisco Symphony Orchestra. He founded the Barati Chamber Orchestra in San Francisco. He joined the Honolulu Symphony Orchestra in 1950 as Conductor and Musical Director.

This year Mr. Barati was given the Walter J. Naumburg Award for Musical Composition for his *Chamber Concerto*. And he has been extremely busy during this past summer—touring the Orient under a special grant from the U. S. State Department's International Educational Exchange Program, and performing as a guest conductor in Germany, England, and the Hague in Europe. He also directed the concluding three "Starlight Syncopation" concerts of a 5-concert summer series at the Waikiki Shell.

The "Starlight Syncopation" series certainly proved that Hawaii was not a suburb of "Squaresville." Guest Conductor for the first two concerts, Carmen Dragon, and guest artists such as Rosemary Clooney,

(Continued on page 66)



Earl Christoph, Bandmaster,
Royal Hawaiian Band

One of the newest musical cities of America is the capitol city of our colorful "Fiftieth State." Mayor Neal S. Blaisdell adds his informative contribution to the thirteenth of a series of articles under the same title, making it apparent that Honolulu is also to be placed on the musical map as an outstanding center of cultural activity.

Let's Recognize American Singers

ELEANOR STEBER



THE tragedy of the American singer is that he grows up under the noses of the American public and critics. We triumph in Europe but "back home" are side-stepped in favor of the artistic import, the foreign label, which is accepted without reservation, and in all too many cases regardless of merit.

I personally have no complaint about my own career, but if I sound concerned it is because of what I see happening every day to new American talent, plus the recent shock over the sudden death of my friend and colleague, Leonard Warren. This American baritone had achieved the phenomenal position of being considered the greatest baritone artist in the world today—yet he had to die in order to receive the praise and attention from the general press in this country that he deserved. Just a few weeks prior to that fateful performance on the Met stage, an important national magazine rejected a suggested feature on Warren. The answer: "The trouble with Warren is that he's been around so long." He was with the Met 22 years from the time he won the Auditions

of the Air but, recalling a pessimistic cliché, familiarity sometimes breeds contempt.

Unfair Comparisons

These words sound strong and many exceptions can be pointed out along the line, such as the career of Lawrence Tibbett, but we fail to take several serious matters into consideration regarding the American artists in comparing them with the foreign artists we glorify. We are introduced to the foreign singer after he has matured and become a success, but we hear the American singer from the time he first appears in public, long before he is thoroughly polished. Also, the American singer has fewer opportunities to gain experience in musical performance, particularly opera, in this country as compared to his European counterpart. It is ideal for a young American singer to go to Europe for this experience, training and repertoire, but not many can afford the costs of such an expensive education.

When I joined the Metropolitan Opera Company during the second World War, it was difficult to get singers from Europe. Quite a few young American singers were hired at that time but, as soon as the war ended, the "import business" increased.

We need in this country an American Opera Company, though to be a success it would have to have some other name. Such a company might create a following from the public that would give American artists a

chance to achieve the staggering success they do in other nations.

In 1957, I toured Asia and was the first Western opera singer to appear in Baghdad. There were dire predictions in their local papers concerning the event, even going so far as to say that what small audience might come would undoubtedly walk out, for it was assumed Western vocal music would never be accepted in Baghdad. In spite of this, the concert not only sold out but several hundred bought standing-room. No one walked out and eight encores were required at the end of the program! Even a kitten entered on stage during one song and "meowed" a duet with me. The following day the newspapers apologized, and had nothing but praise for the three of us—myself, the accompanist and the kitten; the latter brought to mind a Walt Disney creation named "Figaro" and many thought him to be "part of the act".

This brings up the other point I wish to emphasize. Music is international in beauty and scope, and vocal music is no exception. The important aspect regarding a performer, therefore, is not nationality but performance and interpretation. When we learn to rely on this we will cease to assume that a singer whose name is difficult to pronounce will naturally perform better than one whose name sounds like our next-door neighbor's!

Though I have had many "lucky breaks" in my own career, I think such things as the programs I present in concert are largely responsible for

(Continued on page 55)

No American born and trained prima donna has a wider international audience than Eleanor Steber. She holds the distinction at the Metropolitan Opera of having given more "firsts" than any other singer of modern times and has performed a striking number of diversified roles. Born in Wheeling, West Virginia, she won the Met Auditions of the Air following studies at the New England Conservatory of Music. Also a busy concert artist, she will present an all-Mozart program in Carnegie Hall on April 13th.

Chamber Music as a Hobby

MISCHA ELMAN

I have always been extremely fond of chamber music, but since my entire career of over fifty years has been given to solo recitals, I have had very little time to enjoy and perform this most gratifying art form. Many years ago, I would say about 1924 or 1925, I was busy concertizing in New York. The idea of forming a string quartet struck me as being an excellent balance for my other activities. The quartet included Edwin Bachman (2nd violin), Horace Britt (cello) and Nicola Moldavan (viola). (During the period of the existence of my quartet, different viola players joined my group at different times.) A short time later we gave three concerts in New York. We had no idea then that the concerts would be so successful and that news of the quartet would spread all over the country. As a result, offers poured in from managers, agents and music lovers who wanted to see and hear us in person. The only drawback, despite the interest, was that the managers were somewhat reserved about chamber music, since they didn't normally consider it a box office attraction, and because they believed it was the kind of music usually reserved for small halls. To their amazement, after we accepted the many bids offered us, we played to tremendous capacity audiences. In Denver, Colo-

rado alone, we played to 7000 people in the auditorium and on stage. This was unheard of and unknown in the history of chamber music. I cannot attribute this to any special reason other than to say these same people who knew Mischa Elman as a soloist were curious to hear him play in a quartet. While the attraction was for the most part based on the name, I felt, personally, that it was doing much good in introducing chamber music to people who wouldn't normally attend such concerts. It seems to me that people are very reluctant to accept that with which they are unfamiliar. The success of the tour made me feel that I had made a worthwhile contribution in attracting audiences to chamber music recitals, when they were usually seen at more sensational-type concerts.

Amusing Incidents

I can recall some amusing incidents which occurred on the tour. One manager desirous of attracting a big audience had to overcome a fear that they might not be interested in a quartet *per se*. To cover this up somewhat, he had signs printed with extremely big letters proclaiming "MISCHA ELMAN," and in small letters, "and his quartet." It never occurred to him that as advertised we would have to be five rather than a quartet!

In still another midwestern city, following a very successful recital, we were the guests of the mayor who invited us to dinner, raised his glass in a toast and said: "My congratulations to Mischa Elman, and when he returns next year I hope his little band has grown!" This type of musical misunderstanding isn't relegated, however, to chamber music alone.



I believe I started the trend years ago of having violin and piano sonatas performed at concerts. In Detroit, we played to a packed house which included part of the audience seated on stage. During the performance a man arose from the audience and sought out the manager. He said: "Tell the violinist to play louder!" The manager patiently explained that in sonatas it was a matter of two soloists with a "give and take" throughout with one subduing his playing when the other has to bring out the main voices or main themes. The perplexed man replied: "To hell with it. I came to hear the violinist—not the pianist!" Fortunately, this misunderstanding does not exist today. People, or more rightly music lovers, know exactly what to expect and what they are listening to.

Regarding chamber music, there is a general conception among musical intellectuals that a virtuoso or soloist cannot play this form of music. They feel he is too individualistic and tries to assert, dominate and predominate the group. Chamber music in a basic sense is a matter also of "give and take" as well as submerging. It is true that if one of the players tries to overpower or

(Continued on page 53)

The celebrated Mischa Elman has played more concerts in the United States than any living instrumentalist. A student of the famous Leopold Auer at the St. Petersburg Conservatory, he made his world debut in Berlin at the age of 12; at 68, he continues to concertize as extensively as ever. He performs a repertoire of 600 works on three rare violins—a 1717 Stradivarius that once belonged to Napoleon, a 1769 Amati and a 1772 Stradivarius, acquired on the occasion of his prodigious American debut in 1908.

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TV's Tyrant: The Stop-Watch

MARTYN GREEN

WHEN you approach the task of adapting anything for television, you face a number of limitations that can be obviated by judicious selection of different means to achieve the same ends. But there is one TV limitation that has to be met head-on: time. The stop-watch is TV's tyrant. It brooks no compromise nor substitution. You stay within the confines it sets—or you simply don't go on the air.

When I took on the adaptation of Gilbert and Sullivan's *The Mikado* for the Bell Telephone Hour over NBC-TV on April 29 I faced this ticking tyrant. Though my mind was full of wonderful things from the hundreds of performances I had played, I forced myself to think first of the inexorable sweep of the second hand around its dial.

I like to think that Sir William Schwenck Gilbert, were he alive, would be writing for television today. If he were, he too would be submitting to the tyranny of the stop-watch. Not passively (for Sir William was anything but passive in his approach to either theatre or life) but dynamically, wringing the utmost effect out of every available second.

There are probably those who would disagree with me in this, holding with fanatic zeal to the ideal that the immortal Gilbert would

never stoop to so crass a medium as TV. They would be wrong. Sir William had two chief interests in life: writing plays and making money. I am sure that if the one had not produced the other, he would have turned his tremendous talents into other directions. Today, television is the money-making medium that would appeal to him.

Watchful Eyes

As I worked on the adaptation of *The Mikado* I tried to imagine Sir William peering constantly over my shoulder. I honestly think that I have done what he would have done in compressing the operetta from a leisurely two hours and a quarter to a tight 52 minutes on the air.

The first step was to decide what to keep. Of course, we had to keep all the music we possibly could, for the double genius of Gilbert and Sullivan shines forth in the songs.

There are 25 songs in all, almost an hour and a half of music. I retained those that help most to ad-



—Photo by Wagner-International
Barbara Meister and Mr. Green

vance the story and develop the characters, and these include all the popular favorites.

We also had to keep all the dialogue scenes that are necessary to the plot. This saved us very little, for virtually every conversation among the characters helps to advance the story. The problem in the prose passages then became one of condensation rather than elimination.

Sir William was a master of dialogue. Every phrase, every sentence embroiders the tapestry of his prose and strengthens the impression of his dramatic characters. His is a leisurely, embellished style. But since our TV audiences are not accustomed to so leisurely and rich a style, I felt it quite possible to keep the flavor of Gilbert's writing while speeding things up a bit. There are many passages of repartee which, though charming, do little to advance the story. In modern parlance, they "milk" the laughs. These can be eliminated without impairing either the Gilbertian flavor and wit, or the story itself.

The rest of the time had to come from the music. In some instances the extra verses could be eliminated or telescoped without seriously impair-

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Groucho Marx and Helen Traubel

A renewed public interest in Gilbert & Sullivan has been stimulated by the international publicity awarded the famous Martyn Green for his courageous recovery from a recent freak accident in New York City. Following a quarter of a century with the famous D'Oyly Carte Opera Company in England, Mr. Green was active in musical comedy and television in this country, and is currently adapting and staging "The Mikado" for the Bell Telephone Hour telecast on April 29th. He is also an author and recording artist of world renown.



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APRIL-MAY, 1960

13

Folk Music, Unlimited

HERB SHRINER

IN my travels around the country, I couldn't help noticing the growing interest in native American folk music. Recently the Russian Ballet troupe came here and scored a tremendous hit with their version of our own *Virginia Reel*. Seeing this, I figured surely we must be able to perform our folk music for our own enjoyment, and so for some time now I have been hard at work preparing a presentation that glorifies our American heritage of music, legend and humor. As a natural consequence, I have been appearing in some cities in an evening's concert entertainment, called "Pops Americana," based on this idea.

My Hoosier background and personal taste has always drawn me to collecting Americana and, as a result, I have browsed many a back-road country store and book shop in search of folk songs, tall tales, humorous stories and legends.

At the time I was contemplating the idea of an evening of entertainment based on all these finds, I was fortunate enough to meet a man loved by millions of radio listeners, Gustave Haenschen, known for his famed "Album of Familiar Music" programs. I realized that he was the man to conduct the symphony orchestra that is now such an exciting part of "Pops Americana." Another



lucky break came with my discovery of a fine baritone balladeer from the Pacific Northwest, George Alexander. With his own wonderful guitar accompaniment, unusual knowledge of the folk songs of this country and a rich baritone voice, he makes the combination complete. When I learned that he had studied lumber-jack songs of his native Oregon, sailing-ship chanteys, gold rush and riverboat songs, I knew he was the vocal star of "Pops Americana." Together we have assembled an evening of good old-fashioned "front-porch" singin', country fiddlin', orchestra virtuosity and story tellin' that audiences have received most enthusiastically. To date we have performed with the Connecticut Symphony, the St. Paul Civic Orchestra, the Cleveland Symphony and the St. Louis Symphony.

The music ranges from a special "symphony version" of *Blue Tail Fly* thru a hair-raising square dance,

using 50 fiddles, to a rousing Sousa March which makes you want to get up and cheer. I'm particularly proud to play the beautiful arrangement of *Harmonica Rhapsody* (by Richard Hayman) with the symphony orchestra.

We are most indebted for the inspiring arrangements of all these beloved melodies by the country's finest arrangers, such as Robert Russell Bennett, Morton Gould, Leroy Anderson, Hershey Kaye, Tibor Serly.

People all over the country are hungry for good music. After all, they've been besieged with foreign cars, imported singers and ballets, Italian shoes and clothes, English films and Japanese cameras—some of us may have almost forgotten about our own heritage—a rich one, culturally and for just plain entertainment. I think it's time to take another look at our own scene—and especially our own music! ▶▶▶

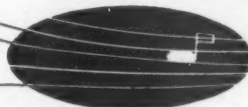


The 16th Annual Gershwin Memorial Contest for the best orchestral composition by a young American composer will be held this year from March 15 through August 31. The winner will receive a \$1,000 cash prize, a free trip to New York for the composition's world premiere performance by the New York Philharmonic, Leonard Bernstein conducting, and in addition the winning composition will be placed in the rental library of Chappell & Co., music publishers, with customary royalties to the composer.

The contest is open to American composers under 35 years of age. Entry blanks may be obtained from the George Gershwin Memorial Foundation, 55 West 42nd St., New York 36, New York.

Herb Shriner was a success in the Broadway revue, "Inside U.S.A.," and later scored in television and radio, becoming world-famous. He starred in the M.G.M. movie, "Main Street to Broadway," and has recorded for Columbia, Col-Pix, Dot and Signature Records. The 25,000 members of his National Harmonica Club claim that he first "invented Indiana." He has recently appeared in concert with the above-mentioned symphony orchestras, gaining wide acclaim.

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Robert Browning on music and a richer life

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APRIL-MAY, 1960

New Aids for Piano Teachers

GEORGE KOCHEVITSKY

THE education of a pianist-performer and that of a piano-teacher do not coincide at every point. The selected range of questions touched upon by a teacher in individual piano lessons cannot cover the entire range of questions arising from the general piano pedagogy. A student can possibly solve his own problems and difficulties on the path of his personal approach to mastery. But in his future pedagogical practice he would come across an immense variety of problems which arise in a multitude of isolated cases. These latter problems are conditioned by the whole array of anatomical, physiological and psychological causes. And in each case these problems will require a somewhat different approach.

There is an inestimable privilege in studying with an expert teacher for years. For this implies not only an acquisition of sound pianistic knowledge, but also of some enlightening ideas in the domain of piano teaching. These ideas, however, are bound to be narrowed by individual needs and problems of each prospective pianist.

No pianist can be absolutely certain that he will forever be spared from teaching. We know of no more than a handful of pianists who have been active as performers only. Concert careers are normally combined with pedagogical activities in various

proportions. Exceptions are too rare even to be mentioned.

How often we hear complaints from young talented pianists, who have just finished their studies, that they feel helpless in their pedagogical endeavors. As a matter of fact, they don't know how to approach the pupil, how to conduct the lesson or how to organize it. They are not sufficiently acquainted with the pedagogical repertoire; not critically acquainted, I would like to emphasize. They do not know what this or that pupil should study or *why*.

Trial and Error

There are teachers, no doubt, who in their student days have never grappled the methods of piano teaching. Nevertheless, some of them became excellent teachers—all of which clearly indicates that, in any given field, a gifted personality will find the right way by sheer intuition. But how many years of experience these adroit teachers needed to develop and to generalize certain ideas, to "discover" what quite often has already long been discovered! They have eventually learned by their mistakes, but at what price! The time needed for such learning and amount of mistakes varies, of course, in each individual case.

The course in piano pedagogy must be carefully and thoroughly elaborated upon. Enlightened by the latest scientific achievements, and

built on an objective foundation, this course has to busy itself with all the problems of piano pedagogy: the development of piano technique in all its manifestations, the critical examination of all training material, the study of musical composition, the analysis of technique (in the broad sense of the word), the matters of legato, tone, dynamics, phrasing and pedaling, the question of polyphonic execution, memorizing, the problems of pedagogical work with beginners. The course in piano pedagogy must give the student the basic theoretical premises for this kind of work; it must organize and develop his thinking in the particular direction, and impart to him concrete knowledge and skill in this field.

All the theoretical prerequisites to be given in such a course are to be closely connected both with the practice of teaching and of performance. Representing a generalization of this pedagogical practice, the prerequisites just mentioned would be bound to shed light upon the teaching and, at the same time, to direct it. With this knowledge at hand, the student of this course will then be led up to the workshop, where he will acquire the experience in practical application of the theoretical premises. The latter will be materialized and strengthened in this procedure. The basic problems have to be scrutinized in such a way as

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George Kochevitsky graduated in 1930 from the Leningrad State Conservatory and completed post-graduate study at Moscow Conservatory. After some time in Poland and Germany, he came to the United States in 1949. Mr. Kochevitsky is a member of the staff of Turtle Bay Music School, New York, teaching advanced piano students a highly specialized and comprehensive course in Piano Pedagogy.



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The Music of Hawaii

CHARLES K. L. DAVIS

POEMS could be written to Hawaii, my homeland. Of course, poems have been written to it, by the score, and many songs have been composed about it. Some have been set down in the old language, with its soft Polynesian syllables, and some have been written in modern English, "haole-style." Some of them have not been written at all, but just sung and played for generations at beach parties, church luaus, dances, rituals, ceremonies (pagan and Christian)—wherever two of three Hawaiians were gathered together. Always there would be instrumental music, singing and dancing.

I suppose a narrative ballad could be created about the characteristic music of the Sandwich Islands (as they were once called), encompassing all the historical factors: the ancient drum-beats, the sound of ipus (gourds) and bamboo-sticks and nose-flutes—the fascinating rhythms of the chants, the dancers imploring Madame Pele (Goddess of Fire) to stay her hand, the grave and massive Royalty listening to melodies perhaps a thousand years of age—all these are elements of a music, echoes of which at least still exist. I, a modern citizen of the Fiftieth State, can only give you fleeting impressions of

this music—some of them gained when I was a child on the sugar plantation at Waialua, some when I played the village church organ (and pumped it at the same time, listening to the old hymns being sung in Hawaiian by rich-voiced neighbors) and some while attending the University of Hawaii and beginning to be concerned with vocal music.

Viennese Rhythms

It's interesting to note that much "modern" Hawaiian music (as contrasted to the chant-music of ancient times called "olis") shows a strong Viennese influence. Much of this can be traced to Professor Henri Berger, a gentleman from Vienna who was conductor of the Royal Hawaiian Band in the 1890's. Popular examples of songs showing Viennese strains include *Waialae*, *Kamehameha Waltz*, and *Paauau Waltz*. Another strong influence on Hawaiian music was the hymn, brought over by the missionaries in the 1820's. Many of these were adapted by the fun-loving Hawaiians into songs of love—earthly love, that is. This transmutation was somewhat similar in degree, if not in result, to a contemporary Mainland one: that of the wildest rock 'n' roll rising out of the comparative innocence of the old-time gospel songs!

In the early part of the twentieth century, Charles E. King was the leading composer of Hawaiian melodies. The famous melody, *Imi Au Ia Oe*, bears his name as *King's Serenade*, and another internationally known composition of his is the *Song of the Islands*. He was also extraordinarily active in collecting and preserving old songs which might otherwise have been lost for-



—Photo, Courtesy Matson Lines

ever, and his arranging and publishing pursuits brought him fame, far and wide. Together with Harry Owens and Johnny Noble, he was probably responsible for the widespread popularity of island music in the 20's and 30's. Other noted composers adding to the musical scene were Helen Desha Beamer, Alex Anderson and Alfred Alohihea. As is well-known, many island songs are in "hula tempo," which may be either slow or fast, and at their best are exceptionally graceful motion-songs, which "tell a story," delineated especially by the movements of hands and arms. (This idea has been "kidded" in the popular humorous song, *Keep Your Eyes on the Hands*.) Few indeed are the interpreters of the classical hula—Iolani Luahini, Winona Love, Aggie Auld, Girlie McShane and Lila Guerrero, to mention a few of the best—but one can still see it beautifully danced at private luaus. Most of these old hulas and chants have an historical significance, and were performed before Island Royalty: the Kamehamehas (I through V), King Lunailo, King Kalakaua (the "Merry Monarch") and his sister, Queen Liliuokalani, who composed the famous *Aloha Oe*, as well as another lovely song known as *Liliuokalani's Prayer*.

As a singer, the best way I can give you an idea of this music is to sing it for you. I have been fortunate in that two of my record albums contain a number of these melodies,

(Continued on page 31)

Current engagements of the Hawaiian-born lyric tenor, Charles K. L. Davis, include the NBC-TV April production of "Don Giovanni," the Easter Sunday Ed Sullivan Show (with which he appeared in Russia), Mozart's "Requiem" with the Boston Symphony, under Charles Munch, and several appearances with the Boston Opera. In 1958 he won the Met Opera Auditions and has completed his sixth album for Everest Records. Previous recordings include "At The Royal Hawaiian," "Pray for Peace," "Romantic Arias from Favorite Operas," "Front Row Center" and "Songs of Hawaii."

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Recordings of American Operas

HERBERT KUPFERBERG

A HUNDRED years ago, an American composer named William Henry Fry approached the director of the Paris Opéra. He had written, he said, an opera called *Leonora*, which had been presented with some success in Philadelphia. Now he wondered if the Paris Opéra might be interested in producing *Leonora*, and if so, he himself would be glad to defray the expenses. Replied the director of the Opéra: "In Europe we look upon America as an industrial country—excellent for electric telegraphs, but not for art. . . . They would think me crazy to produce an opera by an American."

Today, the United States still excels in electric telegraphs — and electric phonographs, too. But it is also playing an ever-widening role in the world's musical culture. And it has combined its art and its technology to produce recordings which make the musical achievements of all countries and all epochs available to all music lovers.

A steadily rising proportion of these recordings is devoted to American operas and American singers. Record companies in the United States have released albums ranging from Gluck to Gershwin and from the standard-repertory productions of the Metropolitan Opera to the new operas specially commissioned by the Louisville Orchestra in Kentucky.

Herbert Kupferberg has been Records Editor of the New York Herald Tribune since 1952. For the same newspaper he covered the Salzburg Festival in 1947 and the Edinburgh Festival in 1948. Also a frequent writer for the nation's major periodicals, he is a graduate of Cornell and Columbia Universities. His comprehensive and authoritative coverage of American opera recordings should be a boon to all collectors everywhere.

This development is a good deal less inevitable than it might seem. For many years in the United States, opera singers and opera itself were regarded as "foreign," not to say "exotic," phenomena. But a profound transformation has taken place in the last 50 years, and perhaps nowhere can its extent be measured better than in phonograph recordings. Today there are more than 20 American operas on records (not including Broadway musical shows, which sometimes come very close to opera) and of these every single one has been written in the last quarter century.

Truly American

Undoubtedly the most authentically American of all is George Gershwin's *Porgy and Bess*, the folklore-flavored tale of Negroes living on Catfish Row in Charleston, South Carolina, first presented in 1935. It received the accolade of almost immediate recording. In those days, complete opera recordings were rare, and only excerpts were included in the original-cast album issued by Decca Records, and in a later Victor set featuring Helen Jepson and Lawrence Tibbett.

But when the long-playing record



began flourishing 15 years later, *Porgy and Bess* was the first American opera singled out for complete recording. Columbia Records, which had pioneered the LP, assembled an all-Negro cast headed by Camilla Williams, Inez Matthews, Lawrence Winters and Avon Long. With Lehman Engel conducting, this fine cast made a superb recording of *Porgy*, complete even to the sound effects of the first-act dice game.

This realistic album fanned such interest in Gershwin's masterpiece that it was revived in New York City, where it won a popularity that even exceeded its 1935 premiere. A generation which had grown up too late for that first performance took *Porgy* to its heart through the recording, and repeated American performances and world tours followed.

Many other modern operas, both by native-born and foreign-born Americans, have received the attention of the record makers. Neither Kurt Weill nor Gian-Carlo Menotti was born in the United States, but both have found in America the artistic atmosphere conducive to the free flourishing of the creative spirit.

Weill's most famous work, *The Threepenny Opera*, which is based

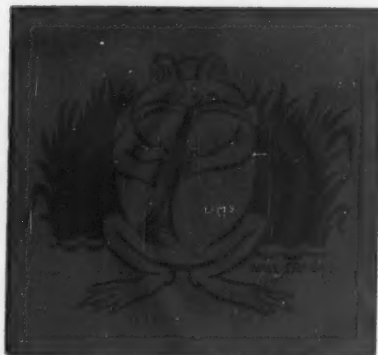


largely on American jazz elements, was already known throughout the Western world when he came to New York in 1935. But an English-language production of *The Threepen-ny Opera*, starring Weill's widow, Lotte Lenya, was so successful in New York a few years ago that it led to a Weill renaissance. This production was recorded by M-G-M Records, an affiliate of Metro-Goldwyn-Mayer. The recording was so successful that M-G-M followed it up with Weill's *Johnny Johnson*, an anti-war musical drama written in 1936.

Gian-Carlo Menotti came to the United States in 1928 from Milan, Italy, at the age of seventeen. His operas have been performed everywhere from the Metropolitan Opera House (where *The Island God* and *Amelia Goes to the Ball* were produced) to a small theatre on the campus of Columbia University (where *The Medium* had its world premiere). More than any other composer, he has made opera successful on Broadway (*The Consul* and *The Saint of Bleeker Street*) and on television (*Amahl and the Night Visitors*, now virtually a Christmas classic).

All of the best-known Menotti operas have been recorded — *The Medium* and *The Telephone* by Columbia; *The Consul* by Decca; *Amelia Goes to the Ball* by Angel; *The Saint of Bleeker Street* and *Amahl* by Victor. *Amelia Goes to the Ball* was recorded in Italy and sung in Italian; all the others were produced in the United States and sung in English.

Although he lived many years in France, Virgil Thomson can write music in a thoroughly American idiom, as he demonstrated in such film scores as *The Plow That Broke the Plains* and *Louisiana Story*. Thomson's curiously effective opera *Four Saints in Three Acts*, which was written with Gertrude Stein as the librettist, had its first performance in Hartford, Connecticut in 1934. It was not until 14 years afterwards that an abridged recording was made by RCA-Victor. As in the case of *Porgy and Bess*, the cast is all-Negro; indeed, two of the same singers appear in it. In his packet notes for this Victor record, Mr. Thomson comments on the warmth of the re-



ception accorded to a Negro cast singing "in a work that had nothing whatever to do with Negro life."

"I had chosen them purely for beauty of voice, clarity of enunciation and fine carriage," he writes. "Their surprise gift to the production was their understanding of the work. They got the spirit of it, enjoyed its multiple meanings, even its obscurities, moved in on it, adopted it."

New Record Projects

In the era of *Four Saints in Three Acts* and *Porgy and Bess*, it was well understood that an opera had to be produced on the stage before it could hope to be recorded. This no longer holds true, and in many cases it is easier to make the acquaintance of a new opera by recordings than to await an actual stage production. This state of affairs has largely come about through record projects specifically designed to propagate the work of contemporary American composers.

Composers Recordings, Inc. has issued under its label such new operas as William Bergsma's *The Wife of Martin Guerre* and Avery Claflin's *La Grande Bretèche*, an opera based upon a tale of de Maupassant. Lyri-chord, a small company, has recorded Lukas Foss' *The Jumping Frog of Calaveras County*, a pleasant little work stemming from a Mark Twain story. All these operas were later produced on the stage. Westminster released the first recording of Douglas Moore's opera *The Devil and Daniel Webster*, based on Stephen Vincent Benét's modern classic and performed in New York in 1939.

But the most imposing project of all is that of the Louisville (Kentucky) Orchestra, under its forceful

conductor, Robert Whitney. This fine musical organization annually commissions works from contemporary composers from all countries, performs them in Louisville's Columbia Auditorium, and records them. Among the Louisville records so far issued are three operas by Americans — Peggy Glanville-Hicks' *The Transposed Heads*, (with a libretto based on a novel by Thomas Mann); George Antheil's *The Wish*; and Richard Mohaupt's *Double Trouble*, a frolicsome opera whose characters bear such names as Hocus, Pocus, Naggia, Erotia and Dr. Antibioticus.

Contemporary music, of course, represents only one facet of the American record companies' operatic activities. Scarcely any operatic composer since Monteverdi has gone unrecorded, and many of the more popular repertory works exist in as many as half a dozen competitive versions. In all, some 300 operas, ranging alphabetically from *Aida* by Verdi to *Zaide* by Mozart have been issued. Very often American singers play the leading parts, whether the language of the production be Italian, French, German or English.

Arturo Toscanini recorded in the United States seven complete operas — Beethoven's *Fidelio*, Puccini's *La Bohème*, Verdi's *Aida*, *The Masked Ball*, *Traviata*, *Otello* and *Falstaff*, in addition to substantial excerpts from other works. All were made with the NBC Symphony Orchestra and issued in the RCA-Victor list.

Toscanini chose his singers irrespective of nationality. His "favorite tenor" was Jan Peerce, born in New York, who, the Maestro insisted, must be of Italian origin, so perfectly did he sing the language. In *Fidelio* (sung in German) the leading parts are taken by three Americans — Rose Bampton, Eleanor Steber and Jan Peerce; in *Traviata* (sung in Italian) Peerce and Robert Merrill have the principal male roles; in *Aida* it is Richard Tucker, another Metropolitan Opera tenor, who sings Radames.

A similar situation exists in a set of recordings made by Columbia with the official imprimatur of the Metropolitan Opera. The Metropolitan is an international house, (Continued on page 71)

The Future of Modern Opera

CLARAMAE TURNER

IN a recent article that I read in the New York Times, Mr. Howard Taubman stated concerning American opera, in effect, that there are two indispensable requirements for the development of an American Opera repertory: our composers and librettists must write the operas, and our opera companies must perform them.

I wholeheartedly agree with Mr. Taubman but I think he has left out one very important ingredient in this "recipe". I would add—there must be singers to perform these operas.

That may sound like a simple requirement and a foregone conclusion, but I hasten to add that the singer for contemporary opera has to be a very special kind of performer. This not only includes operas being written today but perhaps one might even go back some fifty-odd years, commencing with Richard Strauss.

One of the most important changes and added requisites for the contemporary opera singer is that he must not only be able to sing and sing well, but he must also become a true singing-actor.

During the last decade, more and more stress has been laid on good operatic acting, even in the more



traditional opera field. However, nearly every new opera relies a great deal on the acting angle for its overall success. I need only point to any opera written by Gian-Carlo Menotti, who often directs the staging himself, to illustrate this fact.

Musicianship Vital

Another indispensable requisite is that today's singer must be an exceptionally good musician. The day is long past when a singer with a "God-given," beautiful voice can disregard musical values, learning by rote, unable to sight-read even the simplest musical passages. Aside from this, his vocal technique must be sure and his intonation must be nearly flawless. So many of our contemporary composers not only put a tremendous strain on the vocal resources, sometimes for effect, but often offer little help in the way of accompaniment in the orchestrations. Many times the vocal line is

entirely apart from the orchestral line, requiring, as I have said, unusually good musicianship.

Then, too, an extremely important difference today is that contrary to traditional operas, like those of Verdi or Wagner, contemporary opera requires the individual to subordinate himself to the performance. This is not an easy adjustment to learn, but the ensemble is the thing—not the single performance or the single performer.

Fortunately, there are a number of singers today who have these requisites and perform in various premieres and productions of modern American opera repertory. Thus, when a new work is written, the problem of casting does not have to be a hardship. However, it is interesting to know how singers themselves feel about contemporary operas.

From conversations with many of my colleagues, I know that most American opera singers feel that while new works are very interesting, sometimes fun to do, and even educational, there are too many instances where it becomes solely a labor of love.

I have been very fortunate in my own career to have done, for the most part, only gratifying roles in this new field, but others have not been so fortunate. There are many contemporary works that provide the singer with as grateful a role as a Carmen or an Aida, but too many times new works are ungrateful in one way or another, especially vocally. In fact, sometimes it is even damaging vocally, due to the composer's lack of knowledge of the limitations of the apparatus, or be-

(Continued on page 72)

Claramae Turner, California-born contralto, is hailed as one of America's finest and most active contemporary singers. A popular Carmen with over 75 roles in her repertoire, she has sung for the Metropolitan, San Francisco and Chicago Opera Companies and received wide acclaim for her role in the film version of "Carousel." For NBC's "Omnibus" she sang Madam Flora in Menotti's "The Medium," and recently appeared in Stravinsky's "Oedipus Rex" under Leopold Stokowski at the New York City Opera.

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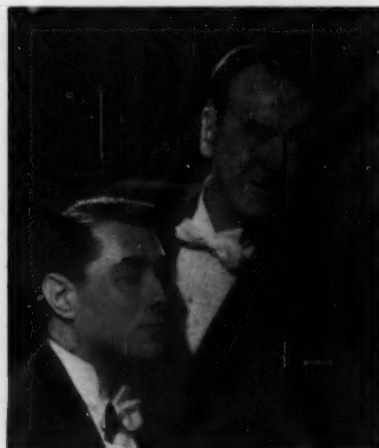
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The Wedding of Words and Music

GENE BONE and HOWARD FENTON



WHY write a song? Or, as we are often asked, why write a song of *this* kind, or of *that* kind?

Our own answers to these questions, as practicing composers, usually raise a bumper crop of eyebrows and result in looks ranging from amused tolerance to a sort of compassionate *lack* of understanding. If you claim you write songs because you *must*, people just don't believe you. If you say you write them for fun, they think you're being unduly frivolous, especially if the work under consideration happens to be "serious" or religious. And if you should say that you write to make money—Heaven help you! You then get everything from the art-for-art's-sake bit to accusations of being crassly commercial, or the "who do you think you are?" reaction.

Sometimes, of course, when mulling through the vast repertoires of Schumann, Brahms, Marx, Debussy, or Griffes — or, in another mood, when reminiscing over the indestructible melodies of Kern, Gershwin,

Porter, Weill, et al., one stops to wonder: Why *does* one write songs? Why should anyone write songs nowadays when such an inexhaustible store already exists?

One reason might lie in the fact that "nowadays" has to be an extremely fluid concept, the present becoming the past instantly and continuously, and that the spirit of man (both wholly and individually) is constantly being confronted with new adventures, with new stimuli, with new and changing patterns of thought and living.

Songs Express Life

Some of these changing patterns can be condensed or crystallized into the form of a song. Sometimes this is done with complete spontaneity, and sometimes it is "thought out." Often the deep recesses of the subconscious are tapped, with its swirling images and hidden feelings; sometimes a complete "vision" appears, and the worker scrambles to get it down before its outlines dim; often one is helped in moments of creation by unconscious or "forgotten" techniques.

In our own case, we have been fortunate enough to work in several fields, the popular, the concert and the religious. One of the things that has stimulated us to write songs is a love of poetry—whether it be the long-flowing cadences of the Bible, the close-packed lines of the mystics, or the colorful and melodious stanzas of the so-called modern poets. Thus, we have composed settings

from the Psalms (the First and the 119th) and a musical Nativity work, based upon modern Biblical interpretations, with libretto by Frank Kingdon. We have done songs with metaphysical implications to poems by such writers as James Stephens, Countee Cullen and Walter de la Mare. Other inspirations have come from such poets as Janet Lewis, Stephen Vincent Benet and Langston Hughes.

Back of the love of poetry is the love of the word, of its meaning and musicality. Our method usually has been to become so imbued with the spirit, color, and "feel" of a poem, that we *have* to write the song or, at the least, we get the impression that a song is trying to emerge. Sometimes the emergent period is as short as twenty minutes, sometimes as long as two years. It seems necessary to "fall in love with" a poem (or an idea) in order to carry it through; and always, if the text being set is not our own, we identify with it to such an extent that we feel we have actually written it! This is a "working illusion" which we foster, because it helps in the blending of words and music; for, of all the charms of song, one of the greatest is that felicitous and seemingly inevitable union of text and musical line which makes one silently exclaim, "This could hardly have been written any other way!" Surely this is the way one feels about *Drink to Me Only with Thine Eyes* or Schubert's *Serenade*, so why shouldn't the same standard apply

(Continued on page 46)

The distinctive "Bone and Fenton" are known for such compositions as "Wind in the Tree Tops," "Finnigan's Wake," "My Magic Island," "The First Psalm," "Nickel-odoen Holiday," "Birthday in Bethlehem," "The April Hill," "Green Fields," "Everything That I Can Spy," "Pray for Peace," "Deborah," "Cotton Mather" and many more. Their spirited songs and instrumental works have been recorded and featured by Eugene Conley, Eileen Farrell, Nan Merriman, Buddy Bregman, André Previn, Milton Katims, Josh White, Hildegard, Percy Faith, Elaine Malbin, Frances Yeend, Walter Cassel, the late Leonard Warren and other artists.

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CAMILLA WILLIAMS



Nedda in "Pagliacci"

EVERYONE has his pet composer, his pet peeves, pet likes and dislikes, and moments that stand out as the most exciting and impressive ones of his career. When anyone asks me about my favorite composers, I can answer with one word—Schubert!

The rich music of Schubert gave me the opportunity to go to Germany to study Lieder and give Lieder recitals. I find the simplicity of his songs so similar to the Negro spirituals I have heard and sung all my life. There is so much in the music that if a singer studies what the composer has to say, he soon finds it not necessary to embellish the performance with overly dramatic interpretation or sentimental emotion. In this respect a singer's personality is just as important as his voice. The audience must sense the vitality and warmth of the individual through the music, without the need of surface tricks, costume, or "hit" music to make an impression.

In addition to Schubert, I enjoy Mozart, Brahms and Puccini. Mozart stands out especially because I have received every one of my awards with Mozart arias and have been

familiar with his music ever since my piano teacher in college assigned me a Mozart sonata.

One of my pet peeves is an attitude often expressed toward operatic roles which places the entire emphasis on voice. Too often the beauty of music suffers because too dramatic a portrayal is demanded. I am a lyric (not a dramatic) soprano; yet, I have often sung the title role in *Aida*, which is considered a dramatic one. However, except for the Triumphal Scene, the vocal music for *Aida* is very lyrical. Tradition requires a robust dramatic heroine in spite of the fact that *Aida* should be a young, slender, attractive woman. Why else would Radames find her more interesting than Amneris—unless he had a mother fixation!

Opera in English

Though some singers prefer singing an opera in its original language and are, therefore, not too keen on opera in English, I find if it is a very good translation I would just as soon sing in English as in the original language. I experienced an amusing twist of this situation when I took part in the European premiere of *The Saint of Bleecker Street* in Vienna. It was translated into German, which is an easy language for me due to the years I lived in that country. On several occasions in rehearsal, the stage director, Herbert Graf, asked me to demonstrate to the German singers how to sing the German words with clear diction! We often hear of European singers show-

ing Americans up when they sing in our language. I guess it proves you are more careful when you perform a language that is not your native tongue.

I am also fortunate in having sung since I was five, as well as having been raised by a musical family and in a community that loved music. I can see why it takes more than a voice to be classed as a talent.

When I toured Africa for American National Theatre Academy, sponsored by the State Department, I was questioned many times by students for advice concerning a career and I always pointed out the following. Find a good teacher, I suggested—one you believe in and have faith in—and then ask if you have the makings of a career, for voice alone is not enough. Talent must include personality and health, first to endure the rigors of training, and then to take the consistent hardships of travel and performing under all kinds of circumstances. Next, get a well-rounded education so that you will have something to fall back on if a musical career doesn't materialize.

In Africa I found a surprising abundance of enthusiasm for music and culture. The ANTA tours, sponsored by our government, are really "selling America" for it is so easy to reach people through music. The response is overwhelming. Wherever I went in Africa I found a deep

(Continued on page 72)

One of America's most lavishly praised artists is soprano Camilla Williams. She has scored such success abroad, in opera and concert, that she is in constant demand for return engagements. The success of her African tour for ANTA and the U. S. Department of State was overwhelming. She was the first Negro soprano ever to appear with the New York City Opera in the role of "Butterfly." She has also sung with the San Francisco Opera, the New York Philharmonic, the Philadelphia Orchestra and the Chicago Symphony, among others.

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RICHARD KORN

OUT of the convictions of a few dedicated individuals, encouraged by ever-increasing public appeals from scholars, critics and governmental leaders, The Orchestra of America was created. Its sole function is the performance of orchestral music by American composers, especially the largely forgotten ones of former generations.

The discovery of our cultural heritage has been taking place actively on many fronts. American literature of the past is being read and studied throughout the civilized world; exhibitions of American paintings have long been displayed and enjoyed in our leading museums and galleries; there has been a widespread awakening of interest in our historical household crafts; our music in vocal and keyboard media has become known over the last few decades; our contemporary music for orchestra and voices, particularly in the operatic field, has unquestionably found a permanent place on the map; our heritage of symphonic music, alone of our artistic labors, has remained in obscurity. This is all the more shocking since symphonic music is generally accepted as among the highest expressions of any nation's culture.

It is this lacuna which The Or-

chestra of America aims to close. In addition, the orchestra seeks to serve the progress of our musical art by providing a place where orchestral works of contemporary composers of distinction, who have not attained sufficient fame with the public to have their works sought after by orchestras in general, can be heard and given a chance to prove their merits. Further, it performs some relatively unknown works of composers some of whose other works are well known. Finally, it gives second and third performances of contemporary works which have been well received at their first performances but never given a second or third performance by any other orchestra.

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The orchestra itself is a full symphony of approximately ninety pieces, depending on the instrumentation of each program. The players were hand-picked among the best members of Local 802 who were not members of any other continuous orchestral organization. This orchestra can claim to be the first truly American orchestra in the sense that in the selection of the personnel no discrimination was applied regard-



ing either race or sex. Consequently it has provided employment for more female and colored musicians than any other symphony orchestra in this country; and, what is most important, the quality of playing has gained thereby.

The programs were formulated with the invaluable assistance of two members of the Advisory Committee, John Tasker Howard and Dr. Sigmund Spaeth. Also much helpful advice came from Drs. Harold Spivacke and Edward Waters of the Library of Congress, Theodore Seder of the Fleisher Collection and John Edmunds of the New York Public Library. Nobody asserts that the American composers of the past rank with Bach and Beethoven, any more than any one asserts that Gilbert Stuart ranks with Michelangelo or Longfellow with Shakespeare. Not only are such comparisons odious; they are utterly irrelevant. Though not Olympian, our creators brought forth works of art in which there is much to be enjoyed. Furthermore, they produced works which

(Continued on page 61)

Richard Korn is President of the Society for the Publication of American Music and a distinguished orchestral conductor, having appeared as a successful guest in Paris, Rome, Japan and elsewhere, serving also the New York City Opera, the Memphis Symphony and currently the Orchestra of America, which has completed its first season of unique concerts at Carnegie Hall. Mr. Korn studied at the Juilliard School of Music and his experience also includes playing clarinet in the National Symphony Orchestra, Washington, D. C.



THE MUSIC OF HAWAII

(Continued from page 18)

in both Hawaiian and English, and my forthcoming album will feature a new one entitled *My Sweet Pikake Lei*. (The Chinese jasmine became known as "pikake," because Princess Kaiulani, the first islander to grow the flower, had white peacocks roaming her estate at Ainahau.) Among my favorite songs are *Kuu Iini*, *Imi Au Ia Oe*, *Mai Poina Oe Ia'u*, *Nolupe*, and *Old Plantation*, the Hawaiian equivalent of *My Old Kentucky Home*; also, *Hanohano Hanalei*, written about a beautiful section on the Island of Kauai, where I visited often as a child, "glorious" Hanalei. On Webley Edward's justly famous radio-network show, "Hawaii Calls," broadcast as it is to the accompaniment of the surf at Waikiki Beach, I had the pleasure of introducing two songs written for me: *Orchids of Aloha*, and *My Magic Island*; the last-named is my current popular "single" record on the Everest label.

More songs are being composed constantly, and will continue to be composed, telling of the beauties of these islands and their warm-hearted peoples. "The Ballad of the Fiftieth State" will be extended endlessly—as long as people remember "the old days," as long as the trade-winds blow, as long as the palm-trees whisper above the fragrant tropic beaches, as long as the volcanoes add their touch of haunting danger. A great deal of my career as a singer—in opera, concert, musical comedy and television—is concerned with matters far removed from these romantic islands where I spent my early youth. But always I shall return there, both in person and in spirit, to sing these melodies, for both the songs and the people are as close to my heart as anything could be. ▶▶▶

The Dublin International Festival of Music and the Arts will be held this year from June 26 to July 3. Although only in its second year, the Festival is attracting top talent from all parts of Europe and Ireland's low-priced ticket scale is attracting audiences from all over the world.

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Prokofiev's "War and Peace"

BORIS YARUSTOVSKY

ON one of the early memorable days of World War II, when Moscow was wrapped in an atmosphere of grim resolution, a tall thin man walked into the Theatrical Department of the Committee on Art. It was Sergei Prokofiev, the composer.

"I've decided to write an opera based on Tolstoy's *War and Peace*," he said. "I believe the subject is most timely."

In March of 1942 all eleven scenes of Prokofiev's patriotic opera were completed. The composer had solved a problem of inordinate difficulty—to confine a whole historical epic within the framework of a single opera. Moreover, the rich style of the work was retained almost intact.

At first it was planned to produce the opera in two series. The first was staged at the Leningrad Maly Opera Theatre in 1946. The second, however, remained unproduced, since it was decided to select the more salient scenes of the opera and stage it as a single performance. This work, as well as numerous revisions of the music, and the addition of two new scenes, continued to the very last day of the composer's life.

Like every genuine innovation, the opera *War and Peace* evoked, and will apparently continue to evoke, heated discussions. All the more so that it is far from perfect.

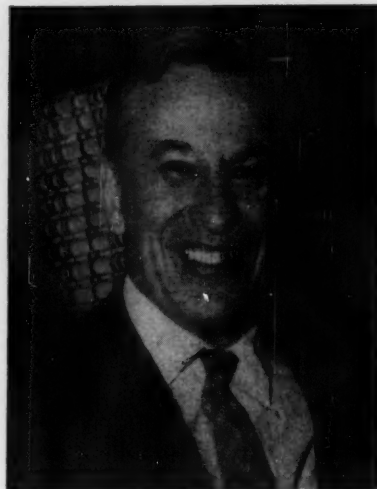
The eminent music critic, Boris Yarustovsky, recently accompanied a group of Soviet composers (including Shostakovich and Khrennikov) on a cultural exchange visit to the United States. On his return to the U.S.S.R. he covered the Bolshoi's new production of the above opera. He contributes regularly to the "Soviet Music Monthly," in many respects the Russian counterpart of "Music Journal."

For one thing, it is too sharply divided into two contrasting halves, and Natasha Rostova is too strongly featured in some episodes, and completely ignored in others, important from the standpoint of revealing her character—her courage during the war, for instance. Then, some of the complex characters, such as Platon Karatayev, are oversimplified, and several of the scenes in the novel rendered merely illustrative in the opera.

The same can be said of the music: its final variant, enriched by the composer (such melodious gems as Kutuzov's aria, Natasha and Sonya's duet, etc., were added), contains too many recitatives, and some of the melodies are excessively instrumental in character. In merging with the vocal parts they often tend to fetter them and deprive them of their natural outlet.



G. Vishnevskaya as Natasha Rostova and Y. Kibkalo as Andrei Bolkonsky.



—Photo by Hy Reiter, BMI

Still and all, the last reading of Prokofiev's opera is an outstanding work of Soviet music. Its main force lies in its unique musical language, the subtle blend of classical opera traditions with bold quests for new opera forms. It is these qualities that permitted the composer to reveal the great patriotic ideas of Tolstoy's epic, the deep emotions of its heroes, in a new way that has a special appeal to the man of our day. Herein lies the rare ability of good music to "rejuvenate" melodically the subjects of yore. The best scenes — Natasha and Andrei in Otradnoye, the episode at Akrosimova's home, Andrei's death, and Kutuzov's ruminations in Fili—are charged with vital emotions; within them beats the pulse of the man of today. And though the dynamism of many scenes does not quite correspond to the themes and rhythms of the early 19th century, its acuteness renders the scenes of the historical past peculiarly alive and up-to-date, i.e., brings the ideas and images of this work, so distant from our times, much closer to the spectator.

One more debatable point: the
(Continued on page 52)



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The Art of Musical Translation

VIRGINIA CARD

TO argue whether or not opera should be translated is no longer a current problem in America. Not only has every opera company, whether it consistently performs in English or not, conceded the point, but productions in summer theatres, college workshops and on television are nearly all sung in English. This transition is creating a wider audience everywhere for opera and greater interest in translation. The argument that exists concerns translation itself. How should it be approached? Should the translation be a literal one or should it be a free adaptation woven around the original story?

I strongly favor the latter approach. I believe for an American audience to honestly enjoy an opera in English, the words must sound natural, believable and hold the interest. The words should fit and flow with the music as they do in a Broadway musical or an original work in English. The words *can* be found to fit but this is often best accomplished by injecting a new thought. Why not, if it makes sense to the situation and carries the story

along? A strictly literal translation is usually stiff and awkward.

The endless repetition of lyrics, as found particularly in Italian opera, becomes boring to an American audience when translated literally. Recently I heard an English performance of *Cavalleria*. An intensely dramatic and fiery quarrel between the lovers soon lost its intensity and realism because the same phrases were repeated over and over again. Why not add something else which would be natural to the situation and keep the scene alive? A fresh thought could motivate stage action rather than keeping the singers glued to one spot. Static repetition is not good theatre, which opera in English (or should I say opera in "American") must be.

Believable Words?

I heartily agree with the opinions expressed by Regina Resnik in her excellent article in the February issue of *Music Journal*: "A poorly or stiffly acted opera however well sung will not satisfy the modern audience . . . however, a singer is limited in his acting by the phrasing of the music and the words that are sung." In providing a translation, we can at least do something about the words—finding words that are believable and that will help build characterization.

A friend telephoned me recently after hearing an opera on television and was quite infuriated by the translation. "If a man and wife had been separated for two years," she said, "their reunion should be a thrilling moment. But do you know what they sang back and forth to each other—Oh, golden day of rap-



—James Abresch photo

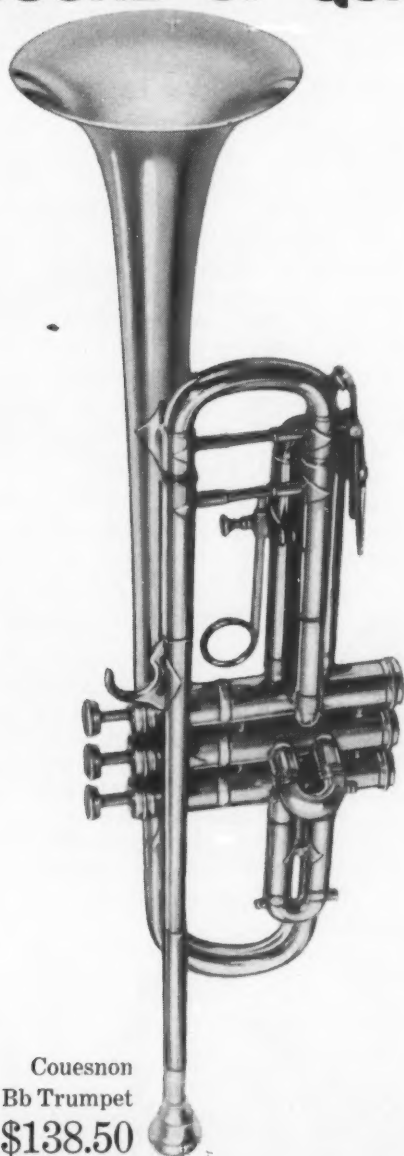
ture! Imagine a husband and wife greeting each other like this at any time!"

I agree that the style of language used should sound natural to the characters and plot. For instance, in *Carmen* why should a group of gypsy smugglers speak in a stilted, prissy style? And certainly the Bizet score is anything but stilted and stodgy. This is a down-to-earth story, dealing with earthy folk. They should speak accordingly. Rather than the "Oh, golden day of rapture" school of translation, I prefer to have the gypsies sing like this: "When there's a need for cool deceit—Someone to beat, Someone to cheat; That is the time, without a doubt, Always to have women about."

In adapting *Carmen* and *The Barber of Seville*, I found it helpful and stimulating to go back to the original sources: Merimee's novel, *Carmen*, and Beaumarchais' play, *The Barber of Seville*. Those who argue that anything but a literal translation is a sacrilege will find the librettists changed many of the original situations and characters when revamping the operas. Micaela doesn't exist in Merimee's novel and Escala (Continued on page 58)

Virginia Card was leading soprano with the American Music Theatre (founded by her husband, the late George Houston, and Dr. Richard Lert) along with such stars as George London, Howard Keel, John Raitt, Mona Paulee and Brian Sullivan. With an extensive background in opera, Broadway musicals, radio and TV, she formed her own opera-in-English company, furthering the tradition of George Houston, producing and directing her own adaptations. Her versions of "Carmen" and "The Barber of Seville" (published by Boosey & Hawkes) are being televised in England and Australia. Miss Card (now Mrs. Cyrus Polley) is preparing two new adaptations for her publishers.

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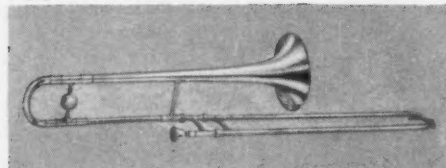


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Church Music in Vienna

JACK M. WATSON

CHURCH music is an important part of the musical culture of any community, regardless of its size, location, cultural level or historical significance. It is important because of its influence in shaping the attitudes and tastes in matters musical of members of the community. It is a prime, yet implicit, force in the musical education of a people.

Church music is also an important indicator of the musical culture of a community at a given time, and if viewed in historical perspective, it can provide clues as to possible historical influences. The more extensive the historical setting of a community, the more challenging this type of survey of current practices becomes. In this light, Vienna, with its rich musical heritage, is an ideal city for such a study. Vienna, early center of Baroque opera, home of Viennese classicism, birthplace or adopted city of numerous composers, locale of early experiments in twelve-tone composition, home of the Viennese waltz, operetta, and *heurige* music; Vienna, scene of profound political, social, and economic changes and of untold misery and suffering in the past half century—even now poised precariously on a precipice of forced neutrality between democracy and communism, yet, with it all, still committed to the arts and the “good” life; Vienna, possessor of a five-hundred year tradition of organized church music. To what point had this tradition led in 1959? What music, by what composers, representing what nationalities and what historical periods was performed? And what possible connections are there between this music and the city’s musical past? These are guiding questions; but first for a very brief overview of the church

music background.

Accounts of religious musical activity in Vienna go back to the Middle Ages when the community served as a meeting place for traveling singers and players, “who came together,” as one writer put it, “to devote their art to the worship of God.” From this practice evolved in 1288 the Nicolai Confraternity of Vienna, which for nearly fifty years was the only guild of musicians in Europe.

Early Precentor

According to available records, St. Stephen’s Cathedral, the religious institution so prominent in the history of Vienna, and the *Hofburgkapelle*, the Imperial Court Chapel in the Hapsburg Palace, supported the first two church choirs in Vienna. Evidence shows that as early as the 12th century a precentorship existed at

St. Stephen’s and that in 1365, when Duke Rudolf IV founded a Collegiate Chapter, a cantor was placed in charge of the choir. In the late 15th century St. Stephen’s received a charter to train soloists, choir leaders and choir boys. Joseph Haydn served as a choir boy under this training program some two hundred and fifty years later. Music in the *Hofburgkapelle* was formally launched in 1496 when Emperor Maximilian founded the *Hofkapelle*—the famous *Sängerknaben* (Vienna Boys Choir), of which Franz Schubert was the most celebrated member, stemmed from this official action. While the function of the *Hofkapelle* was to supply music for the Hapsburg Court, and thus extended beyond the necessity of providing music for religious services in the *Hofburgkapelle*, this was one of its prime activities.

The role of the *Kapellmeister*, or conductor, of the *Hofkapelle* became the most powerful and desirable musical position in Vienna, and many famous musicians were brought to the city to fill the post. (It is ironical that not a single composer who today is considered one of Vienna’s “greats” held the position, while both Mozart’s and Schubert’s modest petitions for assistant conductorships were refused.) Early conductors of the *Hofkapelle* included Heinrich Issac, Paul Hofhaimer and Ludwig Senfl. Beginning in the middle of the 16th century with the appointment of Arnold von Bruck, a period of nearly a hundred years followed in which Netherland musicians occupied this position of musical leadership. Conductors were Pieter Maessens, Jean Guyot, Jacques Vaet, Phillippus de Monte, (Continued on page 50)



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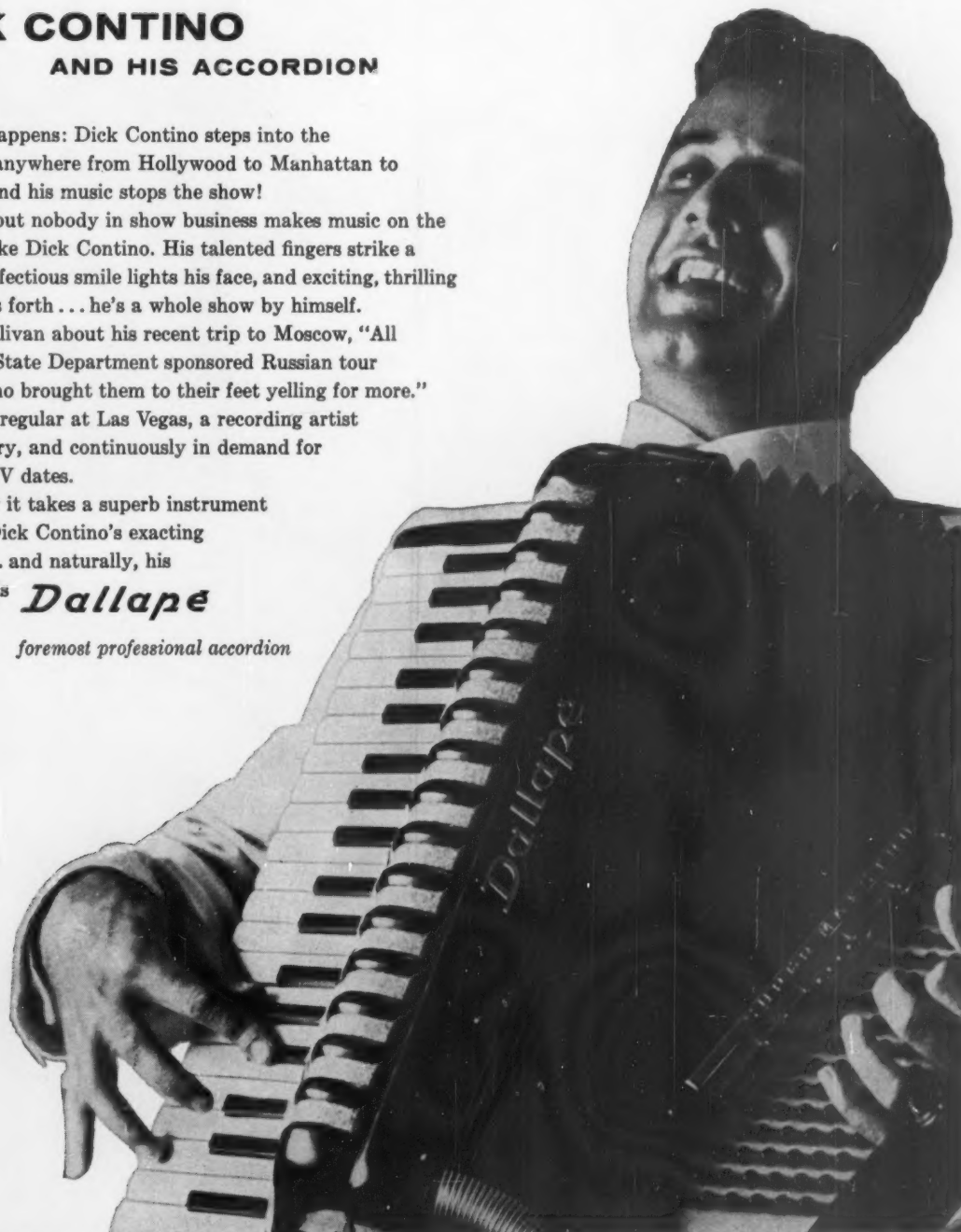
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Evaluating Orchestral Performance

TIBOR KOZMA

IF examination of this particular field of human endeavor is to render any service to music, we must postulate the necessity and usefulness of music criticism as we know it today, despite the fact that such a postulate is far from being undisputed. Music criticism, as it exists, has been called both useless and harmful by so many consequential figures during recent times that one often cannot help wondering whether its practitioner does not perhaps owe an *apologia pro vita sua* to his subjects, his objects and his public.

A further postulate of our examination is that, if music criticism is to be necessary and useful, the critic's knowledge and understanding of the subject matter is more important than the well-organized cadence of words in which he conveys his findings to his fellow citizens. Evaluation of a performance must be preceded by the evaluation of the various facets (intellectual, technical, emotional, ethical) of a particular interpretative problem. To be sure,

such a postulate is almost uncomfortably reminiscent of a controversy in the field of education and, since music criticism is a form of education, the parallel is hardly accidental. A rather good case can be (and *has been*) made that, on a more elementary level, pedagogical and didactic techniques are more needed than depth of knowledge and, indeed, as long as we are concerned with the three R's and kindred matters, the technicians have a pretty strong point. However, the further we ascend on the ladder to higher education, the more the balance shifts toward the indispensability of knowledge, the more the choice between knowledge and the technical skill to pass it on becomes a choice between professionalism and salesmanship. For better or worse, music criticism is adult education on a high level (or, at least, it ought to be); hence, the preference stated in our postulate would seem to be logical and justified. Let us, therefore, address ourselves, first and foremost, to the subject matter. Orchestral performance is in many respects a phenomenon utterly unlike any other musical performance. The modern orchestra—meaning the orchestra from Bach to Bartók—is not just the pinnacle of acoustical differentiation and emotional refinement, embracing and exceeding the scope of all instrumental organization, but also a performing apparatus fundamentally different from any other. The difference is rooted in the fact that the very size



of the orchestra all but precludes a cogent and uniform interpretative concept among so many performers with divergent and often contradictory ideas. Such a cogent and uniform interpretative concept is arrived at by personal, and largely intuitive, decision in the case of the soloist, by teamwork and "democratic" agreement in the case of chamber music. In the case of the orchestra, it has been found, despite attempts to the contrary, a pragmatic necessity to introduce a quasi-extraneous factor — the conductor. He is extraneous in the sense that he does not physically participate in the production of sound but rather acts as the technical and interpretative co-ordinator of those who do.

Incidentally, during the early and idealistic days of the Russian revolution, the egalitarian obsession of the Communists produced an orchestra without conductor, called "Persimfans". It never quite got off the ground, simply because it needed so much more rehearsal time and en-

Tibor Kozma, conductor of the Indiana University Philharmonic Orchestra and of the Opera Theatre, received his diploma from the Franz Liszt State Academy of Music in Budapest. He conducted at the Metropolitan Opera (1948-1957), served as musical director at the Central City Festivals and the Empire State Festival, and has been a frequent guest conductor at the State Opera Houses in Munich and Wiesbaden. As a pianist, he has recorded for Bartók Records; as a highly articulate author, he presents yet another facet of an outstanding musical career.

gendered so many more personal frictions than the normally operated orchestra that at last the "down-trodden" musicians themselves clamored for the "yoke" of the conductor who turned out to be, after all, a time, work and nerve-saver of undeniable effectiveness.

Orchestral performance, then, depends mainly on two major components: the orchestra and the conductor. That peculiar brand of twentieth-century romanticism, press-agentry, publicity and propaganda, has done its level worst to build up (in reality, to degrade) the conductor from an artistic craftsman into some sort of combination musical mesmerist, lion-tamer, magician, colorful character or just "powerful personality" who can, by a mere wave of his magic wand (in some isolated cases by a mere wave of elegantly tapering fingers *sans* wand) transform an indifferent band of fiddlers and tooters into a body of sound worth immortalizing via Hollywood and/or hi-fi.

In the more realistic, albeit less newsworthy, realm of professionalism, there are distinctive and different orchestral styles, identifiable roughly as German-Slavic, French and American. As these styles are conditioned not only by the inescapable imponderabilia of historic-national traditions and temperaments, but also by very tangible factors of instrumental techniques and even by regionally varying ways of constructing certain instruments, there is obviously a limit to the conductor's ability to influence and to modify the style of any orchestra with an established tradition. The thin-walled French brass instruments, for example, will fit marvelously into the pastel-colored sonorities of a Debussy score but will have great difficulty trying to do justice to the heroic grandeur of Beethoven's or Wagner's brass passages. Conversely, nobody who ever heard the Whitsuntide music in the second act of *Die Meistersinger von Nürnberg*, with a good German orchestra, will forget the blossoming fullness of the German oboe sound; yet, the same instrument will appear clumsy and maudlin in a score by Ravel, to whom the word "oboe" meant a vastly different tone color.

American orchestras, performing

for the most part in larger concert halls than their European colleagues, have placed an emphasis on large and full-bodied sound, which prompted some wisecracks to say that our orchestras don't know how to play *pianissimo*. Traditions of pitch (often too high for warm and unforced playing) and of *vibrato* (often too much for "straightforward and true" intonation) are maintained in musical organizations of long standing by the massive strength of human inertia and conservatism. A conductor, unless he is working with the same orchestra for over a decade (a condition becoming increasingly rare in our fadd-ridden and novelty-hungry cultural life), can do precious little to alter some basic facts of orchestral life.

Know the Styles

We cannot, within the framework of this limited study, probe more deeply into the nature of vastly differing orchestral styles or into the causes that brought them about. We must remember that they have ultimately resulted from national-regional diversities of taste, and have in turn engendered further diversities of taste. That they should be studied and understood rather than merely approved or disapproved of seems to be elementary common sense. That they are neither studied nor understood by a substantial number of our official performance-appraisers is obvious to even the casual peruser of newspaper and magazine criticism. Visiting European (especially German) orchestras are almost invariably patted on the

back for their "crisp precision" of some similar sort of thing, while it is condescendingly remarked that, of course, they lack the lush and sensuous string sound we are accustomed to. Such pronouncements are blissfully oblivious to the fact that there are musicians in this world who do not always aim at the lush and sensuous string sound, and that perhaps there may have even been composers whose creative powers have not necessarily been directed toward only one kind of sonority. Fritz Busch's monumental dictum: "Sound *per se* does not interest me", meaning that good music-making must achieve a lot more and, at times, a lot of other things than "beautiful sound", would be utterly lost on the esthetes of mass culture. Nor has the present-day popularity of the mechanical reproduction been very helpful for the understanding of the different individualities of different orchestras. The "canned music" industry is a typical child of our epoch in that it combines utmost technical sophistication with utterly primitive, if not downright contemptuous, attitudes toward the artistic and human values inherent in that which it purports to reproduce.

If the ascendancy of the engineer over the musician resulted in the *Gleichschaltung* of most reproduced orchestral sound, the ascendancy of the phonograph record over the live performance has so conditioned the ears of the listener, exposed as he is with greater frequency to the former than to the latter, that he now wants the live orchestra to sound like the record—just as "suave," just as "overly blended." If, in the recent past, one had to be concerned lest, as in Andersen's famous tale, the artificial nightingale might be favored and the real one neglected, we must now wonder whether we are not driven even farther from sanity than the Chinese emperor of the tale. After all, he at least did not demand that the real nightingale should imitate the mechanical one! Intelligent, understanding evaluation of the individuality of various orchestral styles has indeed been growing ever more difficult in our time.

If our perfunctory examination of the first major component, the orchestra, tends to bear out our origin-

(Continued on page 44)



Dilemmas of Public School Music

WILLIAM GOINS



IT goes without saying that there are many fine well-qualified musicians in our public schools today. In contrast to the turn of the century, the belated cognizance of the importance of music education in our primary and secondary schools has gained increasing momentum. Thousands of musicians flow from our major institutions of higher learning annually and into our public schools as teachers.

Unlike teachers in most subject areas whose specific subject training begins after the termination of high school, the music teacher often begins his studies in childhood and continues to nurture and broaden his skills throughout his secondary school, like participating in choral ensembles, bands and orchestras in addition to private study. Considering such longevity in addition to a more intensive concentration on an undergraduate and graduate level, one would expect the music teacher, in comparison to teachers of other subject areas, to fall under the classification of a "specialist."

The latter distinction which the writer feels apropos is seldom realized in public schools. On the basis of his own observation and experiences on this level the writer attributes this condition to two major dilemmas: First, a frequent failure on the part of school administrators to recognize and respect such uniqueness of preparation and, secondly, the lamentable failure of many public school music teachers who often succumb to "professional derelict-

ness" to justifiably demand such a status.

Let us examine the school administrator: Aside from his specific tasks pertinent to school administration, he is the overseer in all matters involving subject matter, pedagogy, and programming (extra or co-curricular activities). Music in many instances dominates the extra-curricular program in a school. Seldom, if ever, is a school program—whether it be a P. T. A. meeting, open school night, or a regular scheduled assembly—complete without some demand on the music teacher or music department.

Lack of Discrimination

Rarely does one meet an administrator who is a musician or one who is sufficiently qualified to speak with authority on any technical phase of music even as it applies to public schools. This lack of familiarity on the subject would not be so important on the part of the administrator providing he would exercise some degree of restraint as an overseer and leave its implementation to the music teacher. Too often, indiscriminate administrators fail to do so.

Typical is the case of a music teacher who had struggled to prepare the glee club for an open school night performance only to be advised and directed by the principal, who was witnessing a rehearsal, on how the singing group should stand on the platform. (Can't we reasonably

assume that a trained musician knows the basic mechanics of his profession?) The proper vocal arrangement of a choral ensemble is to a large degree instinctive among musicians who work in this medium.

An experienced high school instrumental teacher had arduously prepared his orchestra to present a concert consisting of various selections for a dedication program. He had taken great pains to choose selections that his orchestra was capable of performing. Although he was completely satisfied with his orchestra's readiness, he found himself on the defensive and in dissent with his musical-lay administrator who felt that the orchestra was not prepared. Can we imagine a layman dissenting with a medical specialist in regard to a patient's readiness for an operation?

Many administrators further complicate the musical situation by characteristically making premature demands on the music teacher that he cannot adequately fulfill. School opened on September 15th; the principal demanded that the newly formed glee club sing for the first P.T.A. meeting which was to be held the tenth of October. Such demands make no consideration of repertoire, inexperienced singers, or the time required to prepare a juvenile group for a performance. Moreover, in many schools, rehearsals are not an integral part of the school day program. Music teachers are expected to prepare and rehearse for long and

(Continued on page 68)

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Russians Like Forbidden Jazz

EDDY MANSON

I RECENTLY traveled some six thousand miles into the heart of Soviet Russia as a member of the Ed Sullivan troupe. It was our job to take, for the first time, American variety entertainment to the people of the Soviet Union. Every performer was carefully selected by Ed Sullivan, with the blessings of the State Department. While we had great "sight acts" such as wire-walker Hubert Castle, plate-spinner Eric Brenn, balloon virtuoso John Shirley, magician Marvin Roy, the chief accent was on music.

In this department were singers Risë Stevens, Margaret Tynes, Charles K. L. Davis, dancers Marge and Gower Champion, Nora Kaye and Scott Douglas, and acrobatic tapster, Conrad Buckner. The instrumental load was carried by accordionist Dick Contino and myself on the harmonica. Elliott Lawrence conducted the all-Russian orchestra of 46 men, and the only American in the orchestra was Charlie Mastropola, an excellent drummer.

All in all, we spent about five weeks behind the Iron Curtain, and a lot of our time was spent sight-seeing and mingling actively with our Russian friends. Not only was the orchestra Russian, but our stage crew and interpreters were too. So, for all practical purposes it was an American-Russian production. Unlike the position of tourists, we had the opportunity of actually *working* with these people. We had many

Eddy Manson, composer, arranger, conductor and performer, with several film scores to his credit, was a candidate for a TV Emmy Award in both 1957 and 1958. He is also recipient of the Sprague Coolidge Award in Composition and is a past-President of the American Society of Music Arrangers.



Eddy Manson rehearses with Conrad Buckner in Red Square.

misunderstandings and quite a few fights. Yet the more we fought with these folks, the more we began to understand them, and the more we got to like them. As a result, some very fast friendships were formed along with an understanding of each other's tastes, likes and dislikes.

The modern Russian is not the puppet we would like to picture him. He is as rugged as his forefathers and has the advantage of a literacy and dedication that his ancestors did not enjoy. He is well educated, well trained in his chosen field and imbued with much common sense, plus a strong streak of realism. He has a great love of life, is quite emotional and possesses a rare sense of humor, not unlike that of Americans. In fact, I would venture to say that Russians are much more like Americans on all counts than are the peoples of Western Europe, and because of it are tremendously attracted to the casual,

easy-going, yet capable Americans. Not once in all the time we were there did we feel unwelcome or viewed with any suspicion. I was completely free to go where I liked (though the language barrier made this difficult) and took hundreds of photos without anyone questioning this. Their great admiration for Americans accounted in part for the tremendous success of our show. They appreciate good talent and let you know about it.

They love opera and, because good voices are rare there, the singers on our show were beautifully received. Risë Stevens' best reactions came from her renderings of *Carmen* and *Samson and Delilah*. Hawaiian opera star Charles K. L. Davis had to get rid of his Hawaiian songs and concentrate on *La Boheme*. Margaret Tynes scored heavily with *Porgy and Bess* as well as with spirituals. Dick Contino explored their tastes

(Continued on page 62)

When We Speak of Musical Giants...



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EVALUATING ORCHESTRAL PERFORMANCE

(Continued from page 39)

al proposition that "orchestral performance is in many respects a phenomenon utterly unlike any other musical performance," a cursory glance at the second major component, the conductor, should further enhance the validity of that assertion.

Dismissing the puerile antics of contemporary press-agentry and the prima donna cult, we must still understand the conductor as an interpreter different in substance from the instrumentalist or, for that matter, from the singer. The crux of the difference lies in that, as we have stated above, the conductor does not physically participate in the production of sound but rather acts as the technical and interpretative co-ordinator of those who do. "Those who do" are, in a professional situation, musicians who have mastered their individual technical skills to the highest degree and would therefore fiercely (and rightly) resent sub-

mitting to the leadership of one who has not arrived at the full understanding and at a convincing and compelling interpretative concept of the musical score even before their first joint meeting. The instrumentalist "practices" his instrument, the conductor "rehearses" with the orchestra; and the difference between "practicing" and "rehearsing" is a basic one. "Practicing" may start at a zero point of knowledge. The instrumentalist, facing a new task, may study and solve his technical-physical problems simultaneously with the study and solution of the interpretative-artistic problems. He learns the score mostly through actual and active music-making. The conductor, by contrast, must be quite ready to perform when he faces the orchestra at the very first rehearsal. He must have arrived at the complete mastery of all his problems of both craftsmanship and artistry beforehand; he must learn the score most-

ly away from the acoustic reality of the music. Meticulous pedagogue and critic at rehearsals, technically masterful and emotionally inspired and inspiring artist at the performance, he must unite two seemingly all but unbridgeable extremes within the finite capacity of his human personality. To control the tensile strength of these two extremes is indeed one of the severest tests the human psyche can be put to, while the compelling necessity of achieving authoritative leadership, only in order to place it into the unquestioning service of the composer's will, is perhaps one of the severest tests ethical integrity can be put to. By its nature, the conductor's work is weighted toward the intellectual and objective side. Because of the need for inexorably critical listening to his players, the luxury of emotional abandon (one of the satisfactions of the instrumentalist and the singer) is denied him until the very moment of the performance, and, even then, the responsibility for other people's frailty and fallibility never quite frees him of a stern discipline to



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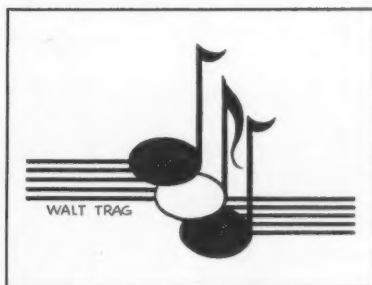
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which he must have committed and submitted all of his skill and all of his being.

This very "nature of the beast" demands a heightened sense of objectivity on the part of the evaluator.

Objectivity, or rather objectivity *versus* subjectivity, is one of the most hotly discussed and disputed issues in art criticism. Oscar Wilde's smart-cynical quip, "All unbiased opinion is worthless," may no longer be taken quite seriously nowadays, yet the romantic glorification of the individual and his individual taste lasts and lingers in our era of repressed romanticism. The demand for objectivity is at times still met with the old Roman proverb, "De gustibus non disputandum est," and the ability to quote in Latin almost seems to imply, "De proverbiis non disputandum est."

Nevertheless, the infallible wisdom of proverbs should not be lightly accepted. Perhaps there is no such thing as absolute objectivity since no utterance can be completely abstracted from the subjective individual who makes it. By the same

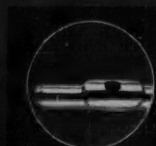


token, however, there is no such thing as absolute subjectivity either, since no utterance can be completely abstracted from the object to which it refers. If absolute objectivity, as a fixed and static frame of mind, is not attainable or even desirable, relative objectivity is a matter of emphasis, a dynamic process which imposes upon the critic the employment of the scientific method, the study, understanding, examination, explanation of the facts that went into the production and/or reproduction of a work of art, before passing judgment on the results. The critic is, after all, responsible to both the artist and to society for his utter-

ances. His "likes" and "dislikes" may substantially influence the course of musical development and there is no earthly reason why — unlike the scientist, the educator, or even the politician—he should be granted the privilege of sweet irresponsibility based on the questionable philosophy of an old Roman proverb.

The critic, if his contribution to culture is to be socially and musically meaningful, must derive his yardsticks from the object of his critique. (To be sure, this presupposes standards of both intellectual and technical understanding of that object which are not often met under prevailing conditions.) In the case of orchestral performance, he must be capable of understanding, analyzing, explaining why a certain orchestra plays a certain way and what the conductor intended in producing sensuous or dry, clear or "soft-focused" sound textures, passion or detachment, architectural logic or fiery emotionalism. Then and only then does it make sense to state whether he agrees or disagrees (for

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cause!) with the interpreters' concept and whether he chooses to praise or to blame a performance for having or not having turned that concept into musical reality.

Awareness of his ethical responsibility to the creator and his lieutenant, the re-creator, on the one hand, and to the public he educates on the other hand, will make the critic a participant in the creative and re-creative process rather than the purveyor of smooth English prose based on the monotonous chant, "I like it, I like it not." Without such responsibility, the critic is merely a highly expendable journalist. >>>

Thirty-four performances of Verdi's *Aida* and Donizetti's *Lucia di Lammermoor* will be presented this summer during the 29th annual Central City Festival in Denver, Colo. Both operas will be sung in English and performed under the musical direction of Dr. Emerson Buckley. The performances will be given from June 25 through July 23.

THE WEDDING OF WORDS AND MUSIC

(Continued from page 26)

to a contemporary art-song, or to a "pop" song of the moment?

But other stimuli affect the songwriter besides the love of poetry and a deep involvement with the dramatic and musical nuances of the individual word. For example, a fascination for "far away places with strange sounding names". In our case, we have been profoundly influenced by the "magic island" of Hawaii, or, more correctly, the group of enchanting islands which make up our Fiftieth State. We were introduced to this land by our friend, Charles K. L. Davis, whose magnificent voice has carried something of the charms of Polynesia more than halfway 'round the world during the last two years. We have written several songs especially for him, including *Orchids of Aloha*, and *My Magic Island*, both expressing our feelings (and, incidentally, his feelings) about his exotic and happy home. Returning to the mainland, another melody of ours, *Wind*

in the Tree Tops, (originally introduced by Eileen Farrell) was inspired by the sighing of the pines at Lake Tahoe, high in the Sierras.

Also, the realm of ideas (philosophic, religious, psychological) provides another field for the creative song composer. In the lighter realm we have written some songs concerned with "positive thinking," bringing forth *more* raised eyebrows in certain sections: *Say Yes to Life*, introduced and featured by Hildegard in supper clubs, and *Pray for Peace*, based upon a stamp-cancellation slogan of the Postal Department. Humor is still another field of endeavor, and we've found time to contribute a number of "special material" songs to such personalities as Ilona Massey and Hildegard. The stage is another area for composers, and we have experimented in the field of the song-ballet, and have a television fantasy and a revue to our credit.

Another question frequently asked

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is: "Which comes first, the words or the music?" This subject came up amusingly on a recent "Open End" discussion on TV and no very definitive answer was given. In trying to throw light on it, however, Marc Blitzstein practically threw up his hands at the idea of the collaboration of two or more people on a musical work, while Jule Styne and Alan Jay Lerner held out that collaboration is not only possible, but eminently practical, as indeed they have proved successfully many times over. Incidentally, it could be said that Mr. Blitzstein's fine work is the *collaboration* of Mr. Blitzstein, the composer, and Mr. Blitzstein, the lyricist-librettist!

"Which one does the words, and which one does the music?" Our own answer is, "We both do both," which confuses people no end! One of us is invariably getting introduced as the lyricist, and the other as the composer, even though the sheet-music may plainly state: "Words from the Bible," or "Poem by James Stephens." Many people have preconceived notions about composing,

and one of them is that two people can't possibly compose a piece of music together! No amount of *doing* it, time and time again, and no amount of reference to creative teams in other fields (such as Lindsay and Crouse, Beaumont and Fletcher) does anything to convince people about this particular aspect of our work. In our lives, at least, this is certainly an "Open End" discussion, with a vengeance! Before leaving this point, may we say that in both popular and concert work we frequently *both* write *both* words and music?

A Sense of Humor

Song-writing certainly is a lot of fun, and you must carry your sense of humor along with you all the way. Sometimes it may seem you don't learn *much* from experience, but you do learn some obvious "don'ts" such as: Don't discuss the theory of poetry in the A. and R. (Artist and Repertoire) man's office! Don't play your latest pop-song effort for the *avant garde* jazz enthusiast, or

for the eminent classical musicologist! Don't expect your clever friends to "dig" all the types of musical expression you may revel in yourself! Don't expect too much of a singer who is unconcerned with the text of your song, who literally doesn't know, or care, about what he's singing!

But *do* have a good time writing! Do enjoy your own music! Sibelius and others have been noted for this habit. About a year ago, in *Music Journal*, veteran songwriter Shelton Brooks said "Enjoy songwriting, and write the kind of songs you want to write." No better advice could be given, surely.

Songwriting today is hardly an "ivory tower" activity, but the mood of composition might be likened to a "magic island" to which you may retire for awhile—where the waves of imagination wash against the shores of understanding and experience—and where, if you listen long enough, you may hear a lonely and far-off guitar playing a melody you call your own. ▶▶▶



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A Singer is "Born"

PHIL MOORE

THIS is true! Everyone was born; consequently, it is quite logical to consider that some place, some time, in this galactic span of metered space, all stars were born — but 99.44% of the stars in the theatrical world were made. "Made," in today's semantic jungle, can mean several different things. In this instance, it means hard work, not only by "artists" (pop singers in this case), but their singing teachers, coaches and arrangers. As an artist becomes a more important "name" personality, more and more talented people must join the team that works toward the "making of a star."

Perhaps you have never thought how important the musical environment, even in the early stages of an artist's development, can be. Yet, I can safely tell you that most of our great pop artists were fortunate enough to be able to perform with some of the great orchestras and musicians of their time: Frank Sinatra and Jo Stafford, with the Tommy Dorsey Orchestra; Doris Day with the Les Brown band; Ella Fitzgerald with Chick Webb; Peggy Lee with Benny Goodman; Dinah Shore, Perry Como, Rosemary Clooney, Bing Crosby, Lena Horne, Sarah Vaughn—all had the benefit and the inspiration, in their early

stages, of working with some of the finest musicians in their field. Singing every night and barnstorming on one-nighters was rigorous, but rewarding, as this environment was the soil in which these artists could grow and sprout from seeds into seedlings. There were several advantages of working with a good band or combo, aside from the fact that you were "earning while learning," such as:

1. They didn't have to hunt around for jobs, as jobs were booked by the orchestra as a group, and they were part of the band.

2. The musical arrangements were made, and paid for, by the orchestra leader, who employed an arranger.

Fewer Anxieties

3. (And this is very important:) Psychologically, the fledgling singer had comparatively few responsibilities to the audience, such as: "Can I draw a crowd?" "Am I all alone in a strange town and with a strange new audience?" "Will they like me well enough to book me again?" His main responsibility was to his employer, the leader of the band.

4. The consistent experience of singing every night was perhaps the best training grounds and best means for an artist to experiment and test his musical wings.

Perhaps the general public didn't even know "X" artist's name until they first heard a recording or read something about his discovery in a column or fan magazine. But in most instances there were a lot of "makings" going on prior to this discovery.

Now, I'm not saying that, in the past, singing with orchestras was



the only way people learned to perform "pop" music. There used to be vaudeville circuits offering steady employment, about 10 times as many dance halls, and 20 or 30 times as many nightclubs—all potentially offering employment to the new singing performer. There were also live local radio shows, where many artists gained their basic experience and "name." In my estimation all the stars were "made" to be "born."

Whatever happened to live musical radio shows? (And for that matter, how many live local TV shows are there?) There is opportunity on the "top" level, but how do you get from obscurity to becoming a performer on a top TV musical show and, if you get there, how do you get experience enough so you can still perform without your nerves interfering?

Where do the singers get experience? I know: recordings. "All you've got to do is get a 'gimmick,' 'sound,' make a record and, if you're extremely lucky, strike it rich. You don't even have to hardly be able to sing! You can grunt, groan, wiggle, jiggle, reverberate, ricochet, reiterate, etc. And if the recording company knows how (in many instances) to employ the necessary people, a "star" may be born.

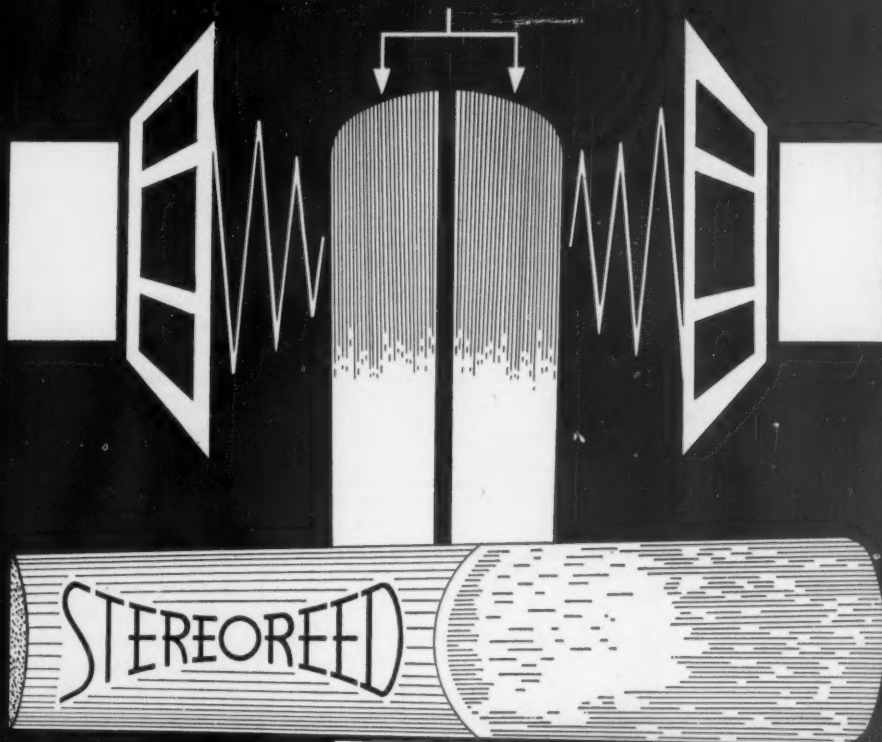
There are great opportunities open to the young singer today. In fact, I see young people auditioning who, if they had had more training, experience and "know-how," would easily make the grade. You must remember that an artist appearing on one network TV show is seen by

(Continued on page 70)

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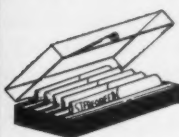
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CHURCH MUSIC IN VIENNA

(Continued from page 36)

Lambertus de Sayve; and assistant conductors, Alard de Gaucquier, Jacques Regnart, Jean de Castro, Erasmus de Sayve. With the development and increasing popularity of opera and allied sacred forms of the early 17th century, came the end of Netherland dominance and the beginning of Italian. From 1619 until 1824, except for the years when Johann Heinrich Schmelzer, Johann

Joseph Fux, Georg Reutter and Florian Leopold Gassmann held the post, Italian musicians directed the *Hofkapelle*: Giovanni Priuli, Giovanni Valentini, Antonio Bertali, Felice Sances, Antonio Draghi, Antonio Pancotti, Antonio Caldara, Marc'Antonio Ziani, Luc'Antonio Predieri, Giuseppe Bonno, Antonio Salieri. In 1824 Austrian musicians came into their own, and from then

until the end of the monarchy in 1918, they served as *Kapellmeister*. Since 1918 the *Hofkapelle* has been nationalized. Today its orchestra, composed of members of the Vienna Philharmonic, regularly performs masses with the Vienna Boys Choir at the *Hofburgkapelle*.

While St. Stephen's and the *Hofburgkapelle* have the oldest church choirs and related musical organizations in Vienna, during the centuries of the city's development other churches were built and other choirs organized. At the time of Schubert's birth, for example, there were eighteen churches in the inner city and thirty in the suburbs.

Bulletins Analyzed

In getting a line on music performed in Vienna churches during the year 1959, one principal source was utilized, *This is Vienna*, a weekly bulletin published by the city. Bulletins for the entire year of 1959, which included announcements of services at forty-nine churches, were analyzed. This netted a total of 437 services. The three churches with the greatest number of services announced in the bulletin were St. Stephen's, the *Hofburgkapelle*, and St. Augustine, long-time official church of the Hapsburg Court. Three other churches reported more than thirty services each. Only one church was Protestant, the others were Catholic; but as the population of Vienna is about 98 per cent Catholic, this is in proper proportion. The high preponderance of Catholic churches, however, adds certain limitations as to available music which should be kept in mind.

During the year there were 462 performances of 198 compositions by 85 composers. A wide range existed in the number of works by the 85 composers. Mozart had the largest number, eighteen; Haydn was next with thirteen; Palestrina and Telemann each had eight; Bach had six; Bruckner and Schubert, five each; Buxtehude, four. Nineteen other composers, including Handel and Antonio Lotti, had only two compositions each performed; and forty-five composers, including Beethoven, Liszt, and Tomas Luis de Victoria, but a single work each. The Bach, Telemann, and Buxtehude compo-

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sitions, as might be expected, were performed in the Protestant church. The one Beethoven work was his *Mass in C*; the fact that his *Missa Solemnis* was not among the 198 works seems odd. The Liszt work was *Missa Choralis*; the Victoria, *Missa Vidi Speciosam*; the Lotti, *Mass in C* and *Student Mass*; and the Handel, *Organ Concerto in G Minor*, and the *Messiah*—performed in St. Augustine.

The range in number of performances of music of the individual composers was much wider than the number of compositions. Haydn had by far the greatest number, 104; Mozart had 78; Schubert, 21; Palestrina, 17; Bruckner, 16. To single out other well-known composers, Beethoven had seven; Bach, six; Buxtehude, Lassus, and Liszt, three each. Eighteen composers, including Handel, Lotti and Victoria, had but two performances each; and thirty-four composers had but single performances. The popularity of Beethoven's *Mass in C* is indicated by its seven performances, which took place in seven different churches.

The twelve most frequently performed works were:

Composer	Work	Performances
Mozart	<i>Coronation Mass</i>	20
Haydn	<i>Nelson Mass</i>	15
"	<i>Nicolai Mass</i>	14
"	<i>Mariazell Mass</i>	13
Schubert	<i>Mass in G</i>	13
Haydn	<i>Tympani Mass</i>	12
"	<i>Theresien Mass</i>	11
"	<i>Holy Mass</i>	11
Mozart	<i>Missa brevis in B</i>	11
Haydn	<i>Organ Solo Mass</i>	10
Mozart	<i>Organ Solo Mass</i>	10
"	<i>Sparrows Mass</i>	9

A classification of composers on the basis of country where the preponderance of mature works were composed resulted in this distribution: Austria, 74 per cent (Vienna, 69 per cent, Non-Vienna, 5 per cent); Germany, 14 per cent; Italy, 7 per cent; other countries, 5 per cent.

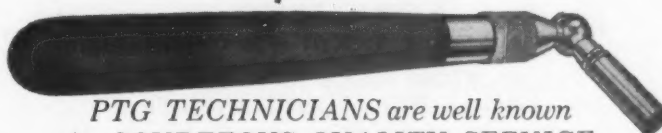
A classification according to style netted this: Contemporary, 16 per cent; Late Romanticism, 17 per cent; Romanticism, 8 per cent; Classicism, 45 per cent; Baroque, 8 per cent; 16th century, 5 per cent.

An interesting situation developed in Austrian church music around the turn of the century (the vast ma-

jority of composers in both the Contemporary and Late Romanticism categories were obviously Austrian). Anton Bruckner (1824-94) in his sacred compositions carried on the tradition of Viennese church music set by Mozart and the Haydns (Joseph and Michael), and through the influence of his music and teaching served as a fountainhead for what has been called the Late Romantic tradition in Austrian church music. Diametrically opposed to this tradition was the "Cecilian" movement, which, taking 16th century poly-

phony as its model, aimed at the reinstatement of Palestrina's *a cappella* music in place of the elaborate 18th century music for voices and instruments, considered "worldly" by members of the movement. (The movement derived support from the *Motu proprio* of Pius X in 1903.) These two conflicting trends split Austrian church music into two vigorously competing camps in the early 20th century. Joseph Lechner, a Viennese composer and a moderate "Cecilian," published a series of articles entitled, *Cantus cum*

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symphonia conjunctus, in which he attempted to show Austrian composers the way to compromise between the two ideologies. (A local musician credits Lechthaler with having accomplished his purpose.) Music by Lechthaler and members of both groups are included in the last two chronological categories. A prominent Viennese music critic has this to say about church music being composed in Austria today: "Austrian church music has developed its characteristic quality, a symphonic style tinged with an element of

Gregorian chant."

As the tabulations clearly show, Viennese churches—or at least those individuals responsible for selecting music—are partial to music by Austrian composers, and more especially to Viennese Classicism; it appears that the Austrian "Cecilians" have had little influence on Vienna, 1959, so far as the performance of 16th century church music is concerned. Mozart and Haydn reign supreme. It also appears that the Netherlands and Italian *Kapellmeister*, who for approximately two hundred years

exercised strong leadership in Viennese matters musical, are practically forgotten so far as the performance of music composed by them is concerned.

If the music heard in several months of concentrated concert and opera going in Vienna constitutes a fair sample, then this partiality to Mozart and Haydn reigns in other areas of musical performance in the Austrian capitol. One Viennese may have gotten at the essence of Viennese musical taste when, in discussing the results of this study and responding to an observation that the Viennese seem to be romantically clinging to Viennese Classicism, he said: "I like the music of other composers, but when I hear Mozart or Haydn, tears almost come to my eyes." >>>



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PROKOFIEV'S "WAR AND PEACE"

(Continued from page 32)

music for the opera, as we already had occasion to stress, is profoundly contemporary in character. The Polonaise at the New Year ball, for instance, merely retains the general rhythmical design characteristic of this solemn dance, but its melody is built up on a new, vital and somewhat angular pattern. Was it possible, therefore, to couple this new musical design of the dance with the traditional movements of the dancers similar to those of the Polonaise in *Ivan Susanin*? Should the ballroom of the rich courtier have retained the orthodox pomposity of those in the old operas?

The flames of the Patriotic War burning on a motion picture screen in the Prologue as a symbol of noble patriotism should have had its logical "development" in subsequent scenes. It is necessary to introduce modern theatrical means more boldly into the performance.

Such are the general thoughts that beset me after attending *War and Peace* at the Bolshoi Theatre. It is a highly significant and meaningful production, showing convincingly that reasonable boldness in the choice of modern operas and ballets, combined with thoughtful staging, will always produce tangible, creative results. >>>

CHAMBER MUSIC AS A HOBBY

(Continued from page 10)

dominate, it isn't chamber music any longer. But, an intelligent artist can retain his individuality without letting other musicians or the audience *know* it! He can conform to the demands of the music. But it doesn't necessarily mean he cannot be the inspiration for the nuances of the music. He is more like the King *behind* the throne—he doesn't have to *sit* on the throne! This specialized touch is very necessary in chamber music and is what we miss very much in various groups, since in most instances they seem to be lacking in leadership or inspiration.

Another popular misconception is the assumption that if a soloist is famous for the concertos of Beethoven or Tchaikovsky, he might suffer musically as a chamber music player. This has nothing to do with his being a soloist, since a musician is a musician and if he is a sincere artist he will *adapt* himself to whatever musical surroundings he is in.

Strangely, even great musicians and critics disagree heavily on many personalities. There is a certain violinist today who is quite famous. He plays well enough for people *not* to know that he is not great. This is an opinion shared by myself as well as others who know. But what is the opinion of the few when you come into a hall of 200 or more people clamoring hysterically for this artist? Eventually people will dis-

Twelve young composers have been awarded fellowships by the Ford Foundation to write music for the ensembles of twelve high-school systems in 1960-61. These awards are the second in a two-year project. The communities in which the composers will reside vary in size from Los Angeles, California, to Winfield, Kansas. Through this project the composers have the opportunity to develop their skills, the high school students become acquainted with contemporary music written for their specific needs and abilities, and the repertoire of secondary-school music is expanded throughout the United States.

cover for themselves, but in the meantime the real stamp of the artist is put on by those who expertly qualify. As another example, Einstein became famous and accepted at a time when only twelve people understood him. Those 12 people meant more than all the thousands of others put together!

Chamber music is a great thing from various points. I have always

felt that the more music you know the larger your musical horizon, and the more profound you become. You get from it a deeper understanding of the complexities in music and, of course, enlarge your repertoire. It is also most important for your development since you do not become stale by always playing the same things. You become more intimately familiar with the styles of each composer. The interpreter must enter into the world of the composer and, therefore, there are more and new worlds to enter in chamber music.

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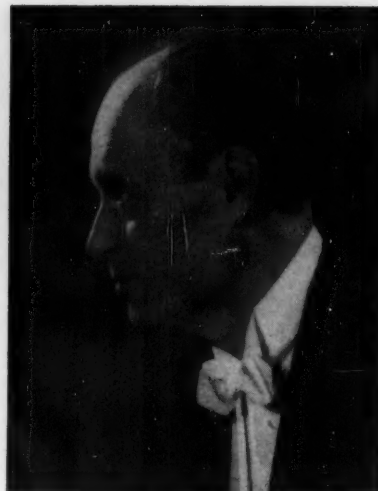
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Education Is Guided Growth

JAMES PAUL KENNEDY



—Photo by Jack Weissbrod

As chairman of a growing department of music in a large university, I have the opportunity of seeing a cross-section of students who come from the private teacher and from the public school music program. If it were possible for you to observe the procession of these students into our studios, classes and rehearsal rooms, you would have a deep feeling of responsibility toward those entrusted to your musical care.

Preparation for college music divides into two segments: music for the music major and music for the non-music major. We need to give as much attention to the training of the non-professional as the professional musician. "God must have loved the amateur for he made so many." An amateur is one who loves music and derives pleasure and discipline from participation. Amateurs keep our music alive and healthy.

Music majors have no parallel in any other field. A person majoring in college English has had English all through grammar school, high school, and probably has had Latin and another foreign language. The same is true with math or science majors. But a music student's past experiences may have been limited

to singing in a chorus or marching in a band.

Education is guided growth. The teaching of music is not the teaching of a subject as much as it is the guidance of talent. Many of us in college circles feel that all is not right in music education. We are skeptical concerning the quality of instruction that children receive in the grades and particularly in high school. Parents have entrusted the education of music to the schools just as they have entrusted the teaching of religion to the church. Both belong first in the home. Music does not belong exclusively in the high school band or chorus.

Facts and Figures

The following figures will impress you with the magnitude of the music profession. More money will be spent for concert tickets alone this year than will be spent for all organized baseball. We have more than five times doubled the money spent on music instruments in the last three years. 90 million dollars was spent for records and 260 million for recording equipment last year. There are only about 5,000 professional musicians in our country whereas there are 80,000 in public schools teaching music and over 130,000 private music teachers. There are 30 million people playing musical instruments.

We literally live to the accompaniment of organized sound — at the supermarket, in department stores,

radio, TV and movie background music. We are fed a daily diet of music up to 18 hours a day. Unfortunately, most of it is third and fourth rate. We hear so much music we develop a habit of not listening. If music so engages the total population, then as educators we have a tremendous responsibility to educate the public.

Although a few music students enter college with some semblance of preparation, the majority who appear on our campus are most deficient in all phases of their background. Too often music directors and public school administrators have very short-termed objectives. While marching bands and choruses are justified experiences if placed in a properly balanced school program, often these do little to give the students an idea of what music is all about. Often their chief value is entertainment or publicity.

Give your students first-rate material. A teacher who cares strongly enough about the battle between good and bad music will find ways to develop a student's sense of value through the selection of materials. A piece of musical "trash" sometimes has a rhyme of sound but a fine piece of music has a rhyme of sense.

My second point is that though we may dislike practice, music is first a discipline. Are you a disciplined person? Do you practice? Do you know how to teach your students to practice? Very few who enter college have the faintest no-

(Continued on page 69)

Dr. Kennedy is Chairman of the Department of Music at Bowling Green (Ohio) State University, where he has been a member of the staff for 23 years. He was Director of Choral Activities for ten years. Some of his choral compositions are published by Carl Fischer. He received a Ph.D. from the University of Iowa and studied piano at the Matthay Pianoforte School, London, England.

LET'S RECOGNIZE AMERICAN SINGERS

(Continued from page 9)

my climb to "fame". I like to respect the intelligence of an audience instead of singing down to them, and I prepare a new program every year based on the conviction that it is no more difficult to do a fine song than it is to prepare a trite one. It takes time to find new music, study repertoire and fight for artistic programs, but it is worth it.

An artist's responsibility does not cease with the printed program. Encores must be of vital concern to him, too. Of course, the obvious choices are the hackneyed "sweet" songs so often requested and over-used, which I call "gum drops". There is no need for a singer to pursue the ever-beaten path. There are innumerable songs and arias which have great musical value and at the same time serve the purpose of an encore—being loved by the general public.

The way music is presented depends first on the artist, secondly on the material and thirdly on the audience. The singer can spend years gaining experience, spend thousands of dollars on training and provide a great performance, but the public must respond with its share of the responsibility in order for the situation to be ideal. We need Hollywood experts invading opera to promote a campaign regarding American-born singers. Motion picture stars like Gary Cooper, Clark Gable or Cary Grant would never be classed as "having been around too long" after 22 years of working before the public, or have to wait for death to be acclaimed for what they are! Nor do young Americans have to go to Europe to be recognized by the film industry and accepted by the general public.

Let us hope that a new trend will develop in our music of the future. Let us not repeat the same error of past decades. When a great artist sings at the Met, or for an American audience anywhere, let us wake up and recognize him today, and be proud it is an American artist singing. If the international public swoons at his feet, why can't his American neighbors be just as enthusiastic? ►►►

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Things You Should Know About . . .

RECORDS — Three Columbia Masterworks albums (ML-5364, 5386 and 5423) by the famous Mormon Tabernacle Choir are available to connoisseurs of the best in choral singing: *The Beloved Choruses*, *The Lord's Prayer* and *The Spirit of Christmas*. All three recordings present a varied selection of sacred music with lasting appeal, solidly and traditionally presented without attempts at extraneous effects. . . . Grayhill, Inc. of Tulsa, Oklahoma, offers a guide to correct pronunciation of composers, opera titles, tempo markings and general musical terms, entitled *Say It Right*. The narration in this LP is by Edward Dumit; piano illustrations of musical terms are performed by Jerome Rappaport. Excellent for music education courses. . . . Three 20th century composers are served by pianist Glenn Gould on Columbia Records (ML-5336) in performances of Alban Berg's *Sonata for Piano, Op. 1*, Arnold Schoenberg's *Three Piano Pieces, Op. 11* and Ernest Krenek's *Sonata No. 3 for Piano, Op. 92*. . . . Howard Hanson, one of America's leading educators and composers, may be heard on Mercury Records conducting many of his own compositions with the Eastman-Rochester Symphony Orchestra. The works include the *Romantic Symphony* and *Merry Mount Suite*. . . . *New Directions in Music and Sound*, Decca (DL-9768 and DL-9861), features contemporary European orchestral music by Blacker, Von Einem, Fortner, Hartmann, Liebermann and Egk. Ferenc Fricsay conducts the RIAS Symphony Orchestra, Berlin. . . . Young British coloratura, Joan Sutherland, fresh from her Covent Garden triumph, sings music of Donizetti and Verdi in an *Operatic Recital*, London (OS25111). . . . Violinist, Tossy Spivakovsky, former concertmaster of the Cleveland Orchestra, makes his Everest recording debut (LPBR-6045) in the Sibelius *Concert for Violin and Orchestra in D minor, Op. 47*. Noted Finnish conductor,

Tauno Hannikainen, conducts the London Symphony Orchestra. . . . Earl Robinson's *Ballad for Americans*, made famous by Paul Robeson, is now sung on Vanguard Records by Odetta. . . . Pianist Ann Schein celebrates her 20th birthday with her first recorded concerto performance. On the Kapp label, she plays Rachmaninoff's *Concerto No. 3 for Piano and Orchestra*, with Sir Eugene Goossens conducting the Vienna State Opera Orchestra. . . . Dmitri Shostakovich plays his own *Concerto for Two Pianos, Op. 94*. His son, Maxim, completes the duo. On the same Monitor (MC-2040) record is Prokofiev's *Sinfonia Concertante for Cello and Orchestra, Op. 125* performed by cellist Mstislav Rostropovich with Kurt Sanderling conducting the Leningrad Philharmonic Orchestra. . . . Famed folk authority, Alan Lomax, has produced three albums for United Artists Records: *Blues in the Mississippi Night*, *Folk Songs from the Blue Grass and Folk Song Festival at Carnegie Hall*. . . . A new performance from Europe of Haydn's oratorio, *The Creation*, has been issued by Vox Records on both stereo and monaural. . . . A remarkable testament to the artistry of harpsichordist Wanda Landowska is the RCA Victor album (LM-2389) where she plays Bach's *Two and Three-Part Inventions*. The *Three-Part Inventions* are incomplete. At the age of 80, in the midst of these recordings, she passed away. . . . Audio Fidelity (AFLP 1929) has recognized the comeback of Arthur Tracy, *The Street Singer*. Featured on the disc is the song *Marta*, the radio signature of Arthur Tracy in the 1930's whose radio success began with *The Big Broadcast* (with Bing Crosby and others).

When responding to advertisements or information, your mention of Music Journal will be appreciated.

BOOKS AND MUSIC — *Belafonte*, by Arnold Shaw, the first full-length book on the life of the popular ballad and folk song singer, is being published this month by the Chilton Company in Philadelphia. . . . A novel, *Girl Singer* by Deborah Ishlon, published by Doubleday, concerns a small-town girl who collides with the star-making machinery of popular entertainment. . . . An interesting biography of the contemporary French composer, *Francis Poulenc*, by Henri Hell, translated by Edward Lockspeiser, will soon be available from Grove Press. It will contain extracts from Poulenc's unpublished "Diary of My Melodies." . . . Church organists will be delighted with a new collection, *Organ Music for the Church Year*, just published by the Augsburg Publishing House in Minneapolis. The selections date from the 13th through the 19th centuries and contain registrations for both pipe organ and Hammond organ, as well as improvisations. . . . G. Schirmer has published a piano score of Samuel Barber's *A Hand of Bridge* for four solo voices and chamber orchestra. The text is by Gian-Carlo Menotti. . . . A chart called *The Instant Modulator* is available from Lillenas Publishing Company in Kansas City. It provides the organist with the means of quickly modulating to any key so as to pass smoothly from one musical number to another. . . . The Alfred Mayer *Step by Step Accordion Method*, which includes a new approach that emphasizes rhythm, is offered by Edward B. Marks Music Corp. . . . An informative educational booklet *Sound*, written to assist school orchestra directors and string instrument instructors, is available from Scherl & Roth, Inc., Cleveland. . . . Appleton-Century-Crofts, Inc., has just released Howard Hanson's book, *Harmonic Materials of Modern Music*. It is an analysis of the structure of contemporary music, stressing the possibilities of the 12-tone scale.

CONTESTS AND AUDITIONS — Applications for the 21st annual Leventritt Award, an international contest for young concert pianists, must be filed by May 31st, 1960. The competition is held in New York and the winner, if one is chosen, receives a \$1000 cash prize and solo appearances with major symphony orchestras in this country. Further information may be obtained from the Leventritt Foundation, 645 Madison Ave., New York 22, N. Y. . . . The International George Enescu Music Competition for young violinists and pianists will take place in 1961 in Bucharest. For information write to Dr. Isosif Dolezal, Legation of The Rumanian People's Republic, Washington, D. C. . . . The Jewish Community Center, 1600 Linwood Blvd., Kansas City 9, Mo., has announced the first annual Rheta A. Sosland Chamber Music Award of \$1,000 for an original composition for string quartet. Deadline, August 20, 1960; open to all residents of the United States. . . . The deadline for the Ricordi Opera Contest for a one-act or chamber opera in one or more acts is June 30, 1960. The first prize is 3,000,000 lire and performance at La Scala, Milan. For details write to G. Ricordi & Co., Via Berchet 2, Milan, Italy. . . . To commemorate the 100th anniversary of the birth of Puccini, the Opera Composition Award, sponsored by the Teatro alla Scala, is open to composers of all countries, with a first prize of 5,000,000 lire. Deadline for entry, December 31, 1960. Write the Award Secretariat, % Ente Autonomo, Teatro alla Scala, Via Filodrammatici 2, Milan, Italy.

AWARDS — Soprano Doris Yarick of Charlotte, North Carolina was named winner of the third annual *Town Hall Award Recital*, following competition among 80 singers participating in the 1959-60 "The Joy In Singing" series at Town Hall. She will perform a debut recital at Town Hall in October. . . . The American Society of Composers, Authors and Publishers has announced two awards of \$2500 each being made to the Cleveland Institute of Music and the San Francisco Conservatory of Music. These awards will be allocated to composer students at these schools in the sum of \$500 annually for five years. . . .

The Experimental Opera Theatre of America selected 19 singers from its recent competition for young American Opera singers to appear in the EOTA spring season at the New Orleans Opera House. . . . Igor Gorin received a Citation from the Lord Mayor of Sydney, Australia when the baritone returned to his home town during a recent tour of Australia and New Zealand. . . . Awards of \$200 will be made by the *National Federation of Music Clubs* next year in seven classifications. The age bracket is from 16 to 25 and auditions will begin next March. Further information may be obtained from Miss E. Marie Burdette, 1103 East 7th Ave., Warfield, Kansas. . . . Six young American pianists competed last month in the *Sixth International Chopin Competition for Pianists*. 90 candidates from 32 nations are trying for this outstanding honor. . . . The *New York University Medal* was presented last month to French composer Francis Poulenc. He is the nineteenth person to receive the award since it was established in 1956 to honor distinguished visitors to the University. . . . Aaron Copland and Gunther Schuller received the *1960 Creative Arts Awards in Music* from Brandeis University last month. . . . The Potomac Branch of the Holland

Society of New York honored National Symphony Music Director, Howard Mitchell, at its 75th annual meeting. He was presented with an award for his outstanding musical contribution to the United States and the world. . . . Another conductor, Thomas Scherman, Founder and Musical Director of The Little Orchestra Society, received the Fourth Annual Music Award of the National Arts Club in New York last month. . . .

PUBLIC EVENTS — Lauritz Melchior was recently honored for his extraordinary contribution to the Federal Republic of Germany during special festivities of International Night at the Ambassador Hotel in Los Angeles. He received the Grand Cross of the Order of Merit of the Federal Republic of Germany from Dr. Edward Schneider, Consul of the West German Consulate in Los Angeles. . . . *Così fan Tutte* will be presented by the Hartt Opera Theatre in Hartford, Conn., on April 27, 29 and 30. . . . A documentary film based on noted conductor Wilfrid Pelletier's work in music education is being prepared by the Canadian National Film Office. It is intended for showing in schools and other institutions throughout Canada and will be made available in the United

NEW RECORDS

TWO recent RCA Victor releases, Bartok: *Music for Strings, Percussion and Celesta-Hungarian Sketches* (LM-2374), and *Concertos for Cello* (LM-2365) by Boccherini, Vivaldi and Vivaldi-Bach, are excellent performances of infrequently heard music.

The Bartok album, performed by Fritz Reiner and the Chicago Symphony Orchestra, is rich in contrasting moods, rhythm and interesting tone combinations provided by the percussive instruments. At times it resembles the wistful moods of Ravel, and again one thinks of modern ballet, the type of contemporary program presented by the New York City Ballet Company. Our ears are now so attuned to 20th century music that Bartok no longer sounds harsh or dissonant to the classical listener.

Antonio Janigro, cellist, and the Solisti di Zagreb, an ensemble of 14

virtuosi, give us three concerti: Boccherini, in B flat; Vivaldi, in D, and Vivaldi-Bach, in C. Each is an example of clear, controlled, sparkling performance, with impeccable taste. The music itself is expressive and warm, enriched here by faultless teamwork.

—V. P.

Plans for the Ravinia Festival's 1960 season in Chicago this summer include an impressive line-up of European and American conductors. The opening two concerts on June 28 and 30 will be under the direction of Pierre Monteux, making his 19th appearance at Ravinia. Walter Hendl, Ravinia's artistic director, will conduct concerts in July as well as Jean Martinon, Coconstantin Silvestri, who will be making his American debut, and William Steinberg. Soloists include Claudio Arrau, Byron Janis, Mary Costa and Cesare Valletti.

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States, Mexico, England and elsewhere. . . . Music merchants will attend the 1960 Music Industry Trade Show at Chicago's Palmer House the week of July 10-14. . . . The world premiere of *Queen City Suite*, a work for baritone, narrator, children's chorus and orchestra written especially for the 1960 Cincinnati May Music Festival by Margaret Johnson Bosworth will be among the novelties of the 1960 Festival. . . . Pierre Monteux will celebrate his 85th birthday in early April conducting Beethoven's *Ninth Symphony*, performed by the Boston Symphony Orchestra, soloists and chorus. At his special request his birthday "present" will be a gift to the orchestra's pension fund derived from the proceeds of this program. . . . The Three-College Chorus, composed of the Bryn Mawr, Haverford and Swarthmore Choruses, were featured by Eugene Ormandy and the Philadelphia Orchestra in two concerts last month at the Academy of Music. . . . The Cleveland Orchestra, George Szell conducting, will be heard for the first time in the West during a 28-day tour of ten western states, beginning April 24.

ADDITIONAL NEWS — Dr. Eric Werner, Professor of Liturgical Music at the Hebrew Union College, Jewish Institute of Religion, recently delivered a series of four lectures on *The Role of Music in Jewish Life Throughout the Ages* at the Theodor Herzl Institute in New York City. . . . The President's Music Committee of the People-to-People

Program has announced publication of its second International Music Calendar, which covers 5262 events in 798 cities in 96 countries around the world. This does not include events in the United States, which is published separately. It may be purchased for \$1.00 postpaid from the non-profit President's Music Committee, 734 Jackson Place, N. W. Washington 6, D. C. . . . Trag & Dinner, Inc. has made available three new phonograph records for audio instruction of drumming. . . . A sturdy new recording tape designed to withstand the rough treatment of tape in business and industrial audio-visual uses has been announced by Minnesota Mining and Manufacturing Company. It is called "Scotch Brand No. 311 Magnetic Tape." A strength test sample and free folder is available from the company, Dept. EO-41, 900 Bush Ave., St. Paul 6, Minn. . . . More than 150 stereo-audio accessories are contained in the recent 1960 catalogue of Audiotex Mfg. Co., 3225 Exposition Place, Los Angeles 18, Calif. . . . Midwestern Instruments has developed a new 1/4-track head for its popular Series 100 Magnecordette Stereo Tape Recorder line. The new unit records and reproduces 1/2-track monaural and 2-track stereo, and reproduces 1/4-track stereo. A separate head to accommodate the 1/4-track playback function is also provided. It is easily installed and may be used as a replacement of existing heads on the series 100 Magnecordette units.

THE ART OF MUSICAL TRANSLATION

(Continued from page 34)

millio (Lucas in the novel) is only briefly mentioned as being one of Carmen's many lovers.

As Merimee describes Carmen in her first entrance from the cigarette factory, she is gay, provocative, derisive, extremely sure of herself and with a "quick answer for everybody." This scene, of course, becomes the "Habanera" in the opera. The French librettists have her sing about love, comparing love to a wild bird. No doubt this description of love is dear to a French audience but it is not particularly interesting to an American one. Why not try to

add to it in a way which might be? And characterization-wise, the more gay and provocative Carmen appears in her first scene, the more contrast she can achieve later in the opera.

In Beaumarchais' play of *The Barber*, the Count pursues Rosina and is determined to marry her even though he believes she is the wife of Dr. Bartolo. In the opera Bartolo is allowed to pass her off simply as his daughter, which weakens the plot and makes the characters of the Count and Bartolo less colorful. Little of the marvelous wit and political satire of Beaumarchais' master-

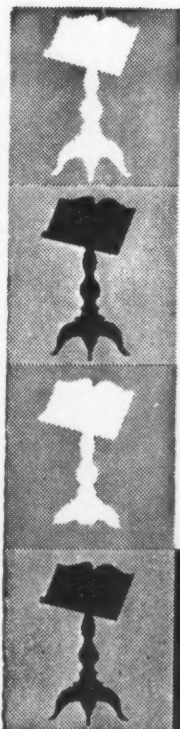
piece is to be found in the Italian libretto. Thus the "sacrilege," it seems to me, started with the librettists in the first place, when they changed the original creations. We should thus acknowledge that it should be the privilege of the translator to avail himself of the original material, using it at his own taste and discretion without being chastised.

Rossini's brilliant score of *The Barber* lends itself beautifully to a patter style of lyric in English. In Figaro's famous aria, *Largo al factotum*, the baritones who have sung my adaptation tell me the lyrics sing easily, are fun, in the spirit of the original, and that audiences relish them: "People all run to me. People are fun to me. Rich ones and poor ones; young and mature ones. I'll be your brother, I'll be your mother. I can be tender with either gender. They're all unanimous that I'm magnanimous. I have no vanity—I love humanity!"

We are all aware of the tremendous popularity of our Broadway musical theatre at home and abroad. Its quality and creativeness is without doubt the highest in the world. Why then should not opera, at least the standard repertory, become just as popular? *It can* if sung in our own idiom, kept constantly interesting with modern and lively stage direction and cast with attractive, talented American singing-actors of whom there are literally thousands.

My *Carmen* adaptation has been presented in many light opera festivals along with the regular fare of operettas and Broadway musicals. A few seasons ago the St. Louis Municipal Opera grossed over \$58,000 in one week with it, topped that season only by *Kiss Me Kate*. No doubt other popular works with opera comique treatment could do the same.

I seriously doubt that an audience listening to an opera in English concerns itself with "what does it say in the original language?" They are more likely to ask such questions as: Is it interesting? Does it seem natural and believable? Do the words fit comfortably to the music? Is it good theatre? I know that by freely adapting the words into our own idiom in keeping with the meaning and spirit of the original, these qualities are achieved. ►►►



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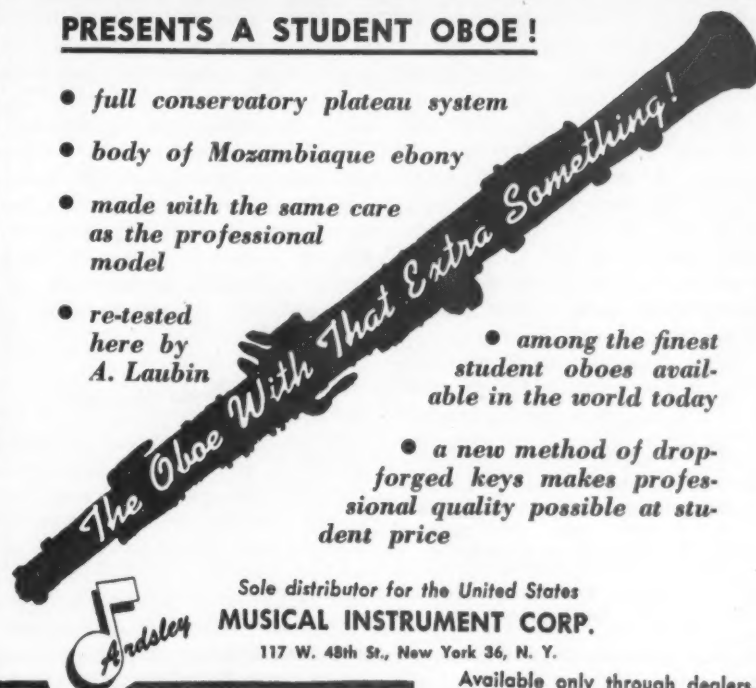
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Hardships of a Solo Career

ALFRED A. ROSSIN

IT is a reasonable assumption that every serious young music student aspires to a career of performing as a solo artist, and it is quite natural for these young people to be encouraged by parents, teachers and friends.

After twenty years of meeting, interviewing and managing a multitude of young soloists, I am convinced this encouragement is given, in nearly every case, without any real knowledge of what is required of a successful solo artist. Most individuals do not have the slightest conception of the practical difficulties attendant to the world of music. Often teachers and music schools fail to alert their students to the pitfalls inherent in a solo musical career, to which many of these young people are ill-suited at the outset.

The study of law or medicine, for instance, entails years of concentrated effort and sacrifice—years which, in most instances, ensure a fruitful and financially stable life. However, the future for the solo musician is much more precarious after similar years of dedicated work. To be sure, there are big stars whose performances will fill Carnegie Hall. Yet how few there are of such world figures secure in both fame and income!

What, then, are the factors necessary for success in the concert world



today? Of prime importance is the quality that cannot be learned—that of “projection”—an integral part of the artist from the time of birth. Equally important and just as elusive is innate musicality, and both these must be carefully nurtured. Innate musicality and “projection” should be supplemented by a superior musical intelligence, fine training, a warm personality, and a sincere enjoyment in performing before an audience. Above all, there has to be within the artist an unshakeable will and determination to succeed.

Who Should Manage?

In addition to personal demands, the soloist is faced with an increasingly difficult managerial situation. In the past few years a number of bureaus have ceased to exist. True, we have today a large outlet through the organized audience plan, the college or university series, symphonies, clubs, choral groups and opera companies. Yet the entrée to

this is through national management which consists of one colossus, six other bureaus of varying sizes, and a handful of small managers or personal representatives. Besides these, there is the National Music League which stands unique as a non-profit concert management for promoting young American artists. Perhaps one of the best opportunities for the young artist to obtain management is by winning first prize in one of the major international competitions. Therefore, it is not surprising to find a large and distinguished representation of the finest young soloists from all over the world at these contests.

There is an ever-increasing number of young American musicians who are choosing solo careers, but as a well-known musician and educator commented on one occasion, “The young pianists of today can play rings around us technically, but few have the other necessary musical qualities.”

The prospective soloist should be aware of the fact that during the past decade there has been a trend towards the group attraction, thereby limiting solo engagements. Another aspect to be considered is the type of life a musical career entails. Along with the glamour of recognition by public and press, the artist encounters a number of inconveniences—extensive traveling, prolonged absences from home and irregular hours. The years of dedication will, in many cases, bring a lower economic return than in other fields, and the artist must be able to maintain an optimistic viewpoint in the face of the frustrations of such a career.

I have the greatest admiration for the artist-in-residence or university-based musician who combines teach-

Alfred A. Rossin is Managing Director of the National Music League, a non-profit concert management for young artists which “discovers” talent and promotes it toward commercial management. He is a graduate of Yale University, has worked for the Lewisohn Stadium in New York, and has been with the National Music League since 1940, with the exception of the four years when he was with the U.S. Army overseas during World War II.

ing with a limited career as a regional soloist. It can be argued, successfully perhaps, that such a musician contributes more to the understanding and growth of music than the visiting soloist. Performers and lecturers presented through the Association of American Colleges' Arts Program have certainly enriched the curriculum of the smaller colleges with the fine on-campus discussions, master classes, lectures and recitals.

If it is felt that the student possesses the necessary qualities in abundance and will be able to meet the challenge of a solo career, then he should be encouraged in all good faith. The struggle is sufficient to completely discourage tomorrow's artist, that small percentage who will fill Carnegie Hall, unless there is determination and belief behind him. ▶▶▶

ORCHESTRA OF AMERICA

(Continued from page 30)

all should appreciate as expressions of our national spirit, illustrating its diversity resting on its basic unity.

In general the orchestral music of our past has been a nebulous shadow, known if at all only by the names of its composers. The Orchestra of America in its first season has made it possible for works of eighteen of those composers to materialize into their actual shapes . . . a few from the remote past, some others the recent . . . as well as sixteen of the present, some with many major achievements already finished, others with most of life still ahead, one already departed in untimely death.


The variety and quality of the music of our past was sampled in the southern color and gayety of Gottschalk, the Verdian fustian and unabashed tunefulness of Fry, the Mendelssohnian sentiment and polish of Paine, the brooding introspection of MacDowell, the geniality of Stillman-Kelley, the austere tenderness of Parker, the subtlety of Griffes, the Yankee spontaneity of Chadwick, the native humor of Carpenter, the authoritative scholarship of Hadley, Goldmark and Mason, the raw muscularity of Ives. Succeeding seasons will evoke many more. They all belong to us . . . and the world. ▶▶▶

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RUSSIANS LIKE FORBIDDEN JAZZ

(Continued from page 42)

in popular music with such things as *Arrivederci Roma*, *Lady of Spain*, *Volare*, *Beer Barrel Polka* and literally "killed" the people with *One O'Clock Jump*. They are mad about jazz, contrary to any official edicts against it. I had prepared an elaborate potpourri of Stephen Foster, but had to replace it with Enesco's *Roumanian Rhapsody No. 1*, in addition to *The Flight of the Bumble Bee*. The Barry Sisters opened each show with varied standards such as *Autumn Leaves* and *I'm an Old Cowhand* (the Russkies love western songs) and of course the inevitable *Otchi Chornya* done in a driving, hard-hitting version.

The Russians taped my recordings and are still playing them from Radio Moscow. I found that when I got to Leningrad I was already known as "a famous artist on the garmoshka" (mouth organ).

Varied Tastes

The people like their music on the exciting side. They dislike pretension and sophistication. One has to be very careful about the use of Cole Porter or Rodgers and Hart. They love Sousa marches and, while their rhythmic drive is so terribly strong, they temper this with a sense of poetry and grace and an acceptance of the traditional in their tonalities. As a composer-arranger, I was most interested in this latter aspect. I found that there is little interest in the twelve-tone system, and surprisingly little experimentation on the part of their composers and arrangers. This is not due so much to the state edicts in that direction but, rather, to the taste of the people and the musicians themselves. Russians simply do not take to intellectualizing in music, nor do they experiment for the mere sake of experiment.

The one area in modern expression that the Russians show a great interest and passion for is jazz. Jazz records are worth their weight in platinum. The demand for jazz is so strong that Radio Moscow actually takes the jazz played on *Voice of America*, tapes it, and then broad-

casts it to the people on their own shows. Their passion for jazz, however, exceeds their ability. The musicians are classical and do not have very good instruments to play on. While the strings and pianos are adequate to very fine, the woodwinds and percussion instruments are in some cases antiquated. Trumpet players are hard put to play anything above high Bb. Seldom does one see a saxophone about, and then it is not played very well. We ran into two jazz drummers while there. Musicians play hard, loud and quite stiffly, and don't seem to understand the knack of improvisation on complex chords. Many Russians consider anything with a four-beat and some syncopation "jazz."

The audiences, by and large, like their jazz on the obvious or traditional side, and do not understand involved improvisations, complicated chords or complete loss of melody. I think that Louis Armstrong or Benny Goodman would fare better than Stan Kenton or people like Brubeck, John Lewis or Stan Getz.

On the plus side of the Russian jazz ledger is their terrific eagerness to learn and their unbounded enthusiasm. One night in Moscow we were guests of honor at the House of Actors. Most of the leading theatrical and musical people were there, as well as representatives from the Ministry of Kultur and other parts of the Kremlin. After entertaining us with marvelous folk dancing and Russian games, we took it upon ourselves to reciprocate by way of a jam session. Dick Contino, who plays fine jazz accordion when given a chance. Conrad Buckner, who plays good jazz drums, and I with my clarinet (my second instrument) started things rolling with the Russian musicians joining in one by one. We were getting along fine on blues and simple standards, but then Dick and I swung into *A Foggy Day in London Town*. The Russians had never heard the tune before but they plunged right in and played loudly and grandly, with a complete disregard for the basic chords and melody. I figured that we'd better go back to the simple stuff so turned

to the pianist (Russian) and played the opening notes of *When the Saints Come Marching In*. This I presumed, they *had* to know. Well, they did *not* know it, so I went over to the piano and showed the pianist the chords, while Dick played the melody quite simply. At last the Russians caught on, and away we went! American girls, led by pert Dagni Blum (Ed Sullivan's girl Friday), grabbed the Russians and started jitterbugging with them. The Muscovites, with their natural talent for rhythm and the dance, caught on quickly; the sight reminded me of the old Savoy Ballroom in Harlem, except that this was Moscow, six thousand miles away in the heart of Soviet officialdom where jazz is "verboten." Music, particularly jazz, is the one language we truly have in common, and this can be our most powerful weapon in ending our differences, as was evidenced that wonderful night.

The Kremlin has seen fit to place great importance on music's place in Soviet development. Musicians are very well paid, work eleven months out of the year with one month's vacation (with pay). The Russian performers and entertainers number in excess of 500,000, all of whom are subsidized and are given due recognition by way of awards, pay increases, better housing and luxuries (although few are available). Russian composers have their own society and concentrate solely on music, with some teaching thrown in. They receive fair recognition for their efforts and are paid performing rights. Even arrangers are given credit, unlike ours, and are well compensated, by Russian standards. To the Russian, music is music. It is good or it is bad, and it better well be good or the audiences will let you know about it in quick order. *The Flight of the Bumble Bee* played on the chromatic harmonica is an almost impossible feat. In this country, the mere approximation of the selection on the harmonica could "stop a show," but this isn't the case in Russia. I played an almost imperceptible clinker one night, and someone laughed out loud at me. The shock caused me to practice the *Bee* for a half hour before every performance. You can't kid the Russians. At least, not for long. ▶▶▶

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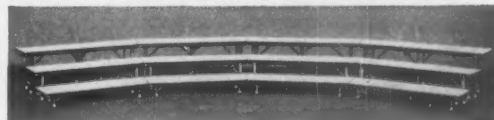


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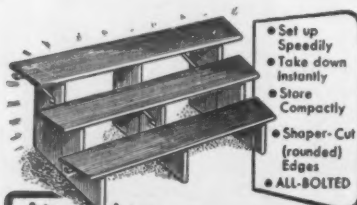
THE AUTHORS

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NEW AIDS FOR PIANO TEACHERS

(Continued from page 16)

to disclose their general principles. Upon this solid foundation, the young teachers will be able to orient themselves in all the complexities of live pedagogical activity.

I believe that the knowledge of the methods of piano teaching in the past is not only fascinating, but extremely useful and quite indispensable; especially so, since a great many old fallacies are still prevailing in the contemporary pedagogical practice. These mistakes stem mainly from the sheer ignorance of the teacher.

During the last decade, we heard occasional complaints that some teachers have failed to realize the importance of the historical point of view. In his *Harvard Dictionary of Music* Willy Apel writes: "... there are still a great number (of piano teachers) who are ignorant of the basic principles, particularly of those which have been developed and accepted within the last fifty to seventy years." Here I would object to the use of the word "accepted". For more than a single system of piano teaching are known to have been in existence, so that the principles which were accepted by one school could be rejected by another. We should be acquainted with ideas in piano pedagogy beyond the mere frames of "schools". Our knowledge ought to be built on a broader foundation. We must be able to judge by ourselves what should be rejected or accepted.

Nevertheless the question of the participation of the fingers—of the balance between finger work and that of the upper parts of the arm in piano playing—is far from being cleared up. A teacher who does not know the history of this controversy with all its "for and against," who does not know the later discoveries concerning the speed limit of movements of each individual finger, would be unable to create his own attitude toward this controversial problem, not to speak of his inability to explain to his pupils what to do and why.

But a half-knowledge leads unavoidably to a wrong path. We should know how the limits of our finger dexterity coincide with the

limits of our auditory perception. Only a working knowledge of physiology of the central nervous system, where all bodily movements have their origin, would shed light on this complicated problem and help us to create a real basis for the modern theory of movements of pianists' playing.

The field of music education is only a part of the general educational system, which in this country is so different from that prevailing in Russia. But I would like to call the musician's attention to the extreme importance of two subjects characteristic of the Russian pedagogical system. They are included in the curriculum of each piano student at the musical colleges and conservatories of that country, and they are obligatory. These subjects are: "The Theory and History of Pianism" and "The Method of Piano Teaching".

The first course, planned for the whole academic year, is occupied with the questions of how the pianists used to play in the past, and how they play at present. This is being taught in Russia in connection with the historical development and modifications of the piano itself, as an instrument, and also with the evolution of the piano literature. It is clear to everybody that these three items are closely inter-connected.

It is sufficiently clear, I believe, that these courses would be important not only for teachers, but for performers. Occasional performing activity enriches the pedagogical work of a musician. And, conversely, his pedagogical practice helps the performer to perceive distinctly some of his unconscious experiences, to strengthen and to heighten in this way his artistic achievements.

The problems pertaining to these two courses have been worked out to date rather fundamentally. The literature is enormous. The inclusion of these two courses, or their equivalent, in the curriculum of each piano student of our music schools, colleges and other musical education institutions would, as a result, heighten immensely the piano teaching standards of this country. >>>



In and Out of Tune

SIGMUND SPAETH



THE listener's reaction to contemporary music has apparently arrived at somewhat of a crisis. It is about time that the facts were faced and some attempt made to find a solution for what amounts to a stubborn impasse.

The simple truth is that audiences do not like the serious compositions that are being created today. A majority of those who pay to go to concerts are bored to tears by modern works, although many of them hypocritically hide their true feelings and pretend an enthusiasm which they think they ought to express. A few devoted fanatics may actually enjoy the strange sounds they hear in the concert hall (and occasionally the opera house), but these are exceptions, far removed from the category of average music-lovers.

The music critics themselves are often in complete disagreement after a first hearing of a contemporary composition. The composers themselves are even more at variance in their opinions. One easily gains the impression that each secretly considers himself the best in his field and looks with scorn upon the efforts of his rivals.



THE situation is complicated by the fact that numerous amateurs and obviously uninspired technicians manage to secure performances of their works through persistent pressure and wire-pulling, thereby adding to the confusion of unprejudiced listeners and making an honest and perhaps discerning appraisal all the more difficult. Since so much unquestionably bad music succeeds in getting played somehow, audiences can hardly be blamed if they arrive at the conclusion that *all* contemporary concert works must be equally bad.

The answer to the problem may lie in recognizing the difference between an experimental laboratory and a place of public entertainment, with seats commanding a definite and often decidedly high price. Perhaps "entertainment" is too trivial a word to apply to serious concert and operatic performances, but certainly a paying audience has a right to expect enjoyment of some sort, a stirring of the emotions, a spiritual uplift or at least an honest stimulation of interest. Even the established and intelligent music-lover seems to experience a sincere thrill of some sort when listening to recognized masterpieces of the conventional repertoire (perhaps because of this very element of recognition), while the frank comment too often heard at the end of a concert is "I liked everything but the modern stuff."

CANNOT some way be found for trying out new compositions in the presence of only a few presumably qualified judges, much as a scientist would present his latest experiments to a select group of experts, without dreaming of charging admission for the privilege? The late Ernst von Dohnanyi gave such an idea a trial by holding public "reading rehearsals" with the New York Philharmonic, permitting composers to find out how their music actually sounded and inviting those who were truly interested to listen in and express their opinions if they wished.

It has been argued that music has no significance until it is heard by human ears, just as the colors of a sunset depend on the human eye for their existence. Music is the only art commonly presented to a captive audience. Is there no way of protecting that audience against boredom and frustration? ►►►

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MUSIC IS THE HEART OF A CITY

(Continued from page 8)

George Shearing and the Kingston Trio, made the beautiful outdoor setting of the Waikiki Shell hum with musical activity.

I know that you've heard many times that Hawaii is the home of many races and cultures. But once you have experienced this phenomenon, as reflected in the music of the various ethnic groups, you would never tire of hearing and reciting this unique characteristic of Hawaii. Everyone in Honolulu loves the chance to celebrate. The Honolulu Symphony Orchestra performs at "Aloha Week," the Chinese-sponsored "Narcissus Festival," and the Japanese-sponsored "Cherry-Blossom Festival." It still gives me a great thrill to watch Japanese, Chinese and Filipino dancers and singers perform, often on the same program. Naturally we also have hulas and excellent Hawaiian singers and instrumentalists.

Bandmaster Berger

The organization now known as the Royal Hawaiian Band dates back to the reign of King Kamehameha V in the 1850's. A military band seemed a necessary adjunct to the court and, after two years of indifferent results, it was found that efficient leadership was as desirable as enthusiasm. The Imperial German Government was asked for the loan of an experienced leader and the request resulted in the arrival in Honolulu of a young Prussian bandmaster, Heinrich Berger. Berger later changed his first name to Henri and became a Hawaiian subject.

Not only as a bandmaster and composer, Berger performed an inestimable service by his interest in preserving and perpetuating the native music so that he well deserves to be called "The Father of Hawaiian Music." Except for a short period during the troubled times of the Revolution, the band has been in continuous existence under the auspices of the Kingdom, Provisional Government, the Territory and, at present, under the City and County of Honolulu. The band is a separate department of the City and County of Honolulu (directly under the su-

pervision of the Mayor) and has a membership of 42 players and a soprano soloist. A feature of all concerts is the Glee Club and String Ensemble made up of members of the band who double for the traditional Hawaiian music.

Full-time civilian bands are a memory of the past and the Royal Hawaiian Band is almost unique in this respect. The band has a busy schedule. Last year it played 47 Sunday concerts, 188 Steamship concerts, 333 concerts at hospitals, schools, conventions, athletic events, etc., besides parades and rehearsals.

The musical leadership of the Band is carried on by Bandmaster Earle Christoph who has had a wide experience in military bands, theater, symphony orchestras and music teaching. A graduate of the University of Wisconsin, he has had training both on the Mainland and in Europe. Assisting Mr. Christoph are Assistant Bandmaster John P. Mendiola and Charles Pokipala (in charge of the Glee Club); the business affairs of the busy group are in charge of James P. Gabriel.

Dr. Gerald Erwin, Director of Music Education for the Department of Public Instruction, reports that Hawaii's children show a keen interest in music. Last year, over 15,000 5th, 6th, and 7th-graders attended the special "keiki" (children) concerts of the Honolulu Symphony Orchestra. The Department of Public Instruction has over 100 music teachers for the 7th through 12th grades. All elementary school children receive 90 minutes of musical instruction a week. Once each year outstanding students play with the regular Symphony members in a special Augmented Youth Symphony Orchestra.

On the secondary school level Honolulu's students may take such subjects as General Music, Band, Music Appreciation, Harmony, Hawaiian Music and Small Ensemble. When the student graduates, he can go on to study at the University of Hawaii's Music Department, where a new music building of extremely modern design is now being built. The Music Department has fostered such organizations as the 500-voice

University of Hawaii Chorus, the 60-member Concert Choir, a 60-member Concert Band and an R.O.T.C. Band.

There are many musical organizations in Honolulu. Last May our Oratorio Society, joined by the University of Hawaii Chorus and 44 pieces from the Symphony, presented Verdi's *Requiem*. Now the Oratorio Society is in rehearsal of Rachmaninoff and Poulenc works. The Oratorio Society of Honolulu is in its twelfth season.

In Honolulu there is something for everyone's musical taste. The Opera Guild has presented productions of *Aida* and *Carmen*. Plans have been started by a new group to bring professional opera stars to Honolulu.

We in Honolulu are very grateful to have such musical organizations. We're particularly happy because they help us to celebrate this exciting year of Statehood. And we think Captain Cook would greatly change his original review of Hawaiian music if he lived in Honolulu today. >>>

THE ROLE OF MUSIC FOR YOUTH FITNESS

(Continued from page 7)

poetic regarding the association of martial music and rhythmic melodies with sports and action of all varieties—is appropriate, but is not giving music her due as a fashioner of fitness.

Music must sound a ringing alert in every community of our nation, telling the adult population that this is a call to action to promote the objectives of the President's Council. The boys and girls within the schools must hear and understand these tones, calling upon them to realize the joy of self-discipline by taking advantage of the opportunities which must be provided for them by the responsible adult leaders who share our Chief Executive's apprehension about the inroads of soft living habits. This clarion call to action must be heard and understood over and over again and with resounding resonance during National Youth Fitness Week. Otherwise we might have to prepare ourselves for a dirge. >>>

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DILEMMAS OF PUBLIC SCHOOL MUSIC

(Continued from page 40)

short notice events on their own personal time either before the opening of school or after school.

In schools where the administration is more sensitive and discriminative (which includes some definite insight into the problems and needs of school music and the music teacher) the latter cases or similar ones are non-existent. Consequently, the music teacher is able to maintain a comparatively high degree of morale and proficiency in his performance. The wise administrator knows this. He respects his musical staff as artists as well as pedagogues and usually realizes a more qualitative musical program in his school over fellow administrators who directly involve themselves in technical aspects of a field that is foreign to their preparation.

Our public schools are full of serious, qualified music personnel who are excellent musicians as well as teachers. On the other hand, there exists an appalling number of "derelicts" who are contributing to this dilemma to an equal or greater degree than the indiscriminating administrator. These "derelicts" are easily discernible to a qualifying musician, but less detectable to the administrator. "The music teacher who left music in college" constitutes the largest number of musical derelicts found in public schools. Teachers who comprise this category lower musical standards, pupil progress, and inversely create difficulty for the serious, resourceful music teacher whose interest is geared toward "standard." Generally, they possess little knowledge of music. They do not attend concerts and other musical events necessary for professional growth. They refuse to assume musical roles of leadership in the community, and often find difficulty reading a simple musical score. Music should be an integral part of family life, and who is in better position to foster such a principle than a music teacher? Finances or the lack of money simply will not hold water as an acceptable excuse for this laxity. While living in New York City one year, the writer went out to discover how frequently he could at-

tend qualifying concerts. Surprisingly, for a city where a local telephone conversation could easily find itself involving dollars, the writer attended numerous concerts given in art museums, churches and Y. W. H. A.'s and listened to the finest musical performances imaginable—free of charge.

Such opportunities for a music teacher are not limited to New York City, for similar outlets can be found in most cities of significant population. Many American communities boast of civic orchestras and choruses as well as opportunities to hear opera, oratorios and solo performances. Even if the performances do not bear a Bernstein, Horowitz or Callas label, qualifying local talent can provide musical experiences of merit.

Keep Informed!

Some music teachers further limit themselves by failing to subscribe to periodicals relating to the field of music education. There are many wonderful things that are being done in various schools and communities all over the country. Many of these experiences, if shared, could prove to be of great value to the music teacher and his pupils.

Possessing and maintaining skill on the piano or other instruments necessary for instruction is basic and cannot be compromised upon. To be able to perform adequately is a tool of the musician. How embarrassing does it sound to hear a thirteen-year-old pupil remark, "Oh, Miss Jones doesn't know any music. She can't even play the piano." Youngsters are not particularly concerned about a teacher's knowledge of counterpoint or the various innovations of the Baroque Era—neither are the majority of pupils familiar with the piano. Nevertheless, such unfamiliarities do not alter their musical sensitiveness. They know when a music teacher is playing adequately and will judge a music teacher primarily on this basis.

If we are to perpetuate current trends in regard to the bringing of good music to our communities and raising the cultural level of our

youngsters, we must rely upon sincere, trained personnel to do the task. The public school musician, unlike other transient musicians, is a fixture in the community and is capable of making a meaningful contribution in this direction. Directing church choirs, community choruses, and providing voluntary entertainment in hospitals and other social institutions are only a few outlets available to the musicians who desire to make a worthy contribution to the community.

Our public schools and communities could profit well by a professional re-evaluation of the roles of both our school administrators and our school musicians. Even though the administrator is entrusted with certain broad powers as the head schoolmaster, he must strive to reach some happy medium with his musical subordinate. Likewise, the music teacher must contribute to this harmonious atmosphere through his own initiative, resourcefulness and musical integrity. ▶▶▶

EDUCATION IS GUIDED GROWTH

(Continued from page 54)

tion as to how to practice. Do you attend concerts and take your students to significant concerts? It is very important that we provide an image to students of what they can become. Some music teachers have no great faith, purpose or insight. Teaching has no meaning. They are impelled from behind instead of beckoned from beyond. Schools, by emphasizing mediocrity, have made many talented students listless and bored.

"Taste" is Learned

College freshmen have little knowledge of contemporary music. For them and their teachers, the musical world ceased to exist after 1890. If they know little about contemporary music, many have scant knowledge of the classics. Taste is a slave of time. The reason most people like this kind of music or dislike that kind of music is because of what they've been taught. We certainly are ripe for an appraisal of our music teaching in the schools where entertainment seems to be the number one objective. As long as everybody is happy, we are not greatly concerned about what is taught or learned. We must resist degenerative tendencies. Unless we return to piano as a basic instrument for all children, include string instruction along with classes in woodwinds, encourage the practice that children be taught to read music in the grades, we are headed toward musical suicide. Many principals and superintendents reached their present position by successful careers as

a football or basketball coach and music is peripheral in their life, tolerated if convenient and to be administered with the least difficulty. The leadership in a return to a balanced program must come from the dedicated and enlightened parents, teachers and organizations.

We must become much better salesmen in our profession. The best salesmen in music are those to whom music is a powerful force. It not only shows in their playing and teaching but in their concert attendance, reading, record collections and the like.

Many parents and teachers feel that the choice of musical literature for youth should be left up to the child. To condone such a philosophy is fatal. This type of thinking is stagnant. These very students are the next generation's parents. We need initiative. We need soaring minds. We need a philosophy in our teaching. Teach not for skill alone but for insight.

Money spent in education purely for the purpose of creating a congenial environment for children is poorly spent. Its sole purpose should be the evaluation and establishment of lasting values. Other benefits should be by-products.

The discovery and development of musical talent is a co-operative undertaking, one which stretches the imagination of the private teacher, the public school music teacher and the college professor. Only as we work with and through each other can we achieve a climate of excellence for growth! ▶▶▶



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A SINGER IS "BORN"

(Continued from page 48)

a larger audience than past artists had during an entire career. That's why I insist the odds are much better for you if you take time to prepare yourself through training and experience.

Special Routines

Many aspiring young singers have come to see me who did not have even the basic working tools of the professional performer—that is *professionally styled vocal routines and orchestrations*. Today you just can't walk up to a recording company, theatrical auditions, agents or band leaders without any music or any of the accoutrements that mark one as a "pro," or at least a knowing, serious amateur. The odds against "ad lib." performers are very high. It is utterly naive to imagine that the accompanist provided at an audition or a local job will be able spontaneously to provide a musical background compatible to your style of performance. Without carefully prepared vocal routines, and at least specially arranged piano accompaniment, your performance will be seriously impaired.

After you have thought out a routine and have rehearsed it, break it in. Rodgers and Hammerstein, Cole Porter and many others break their shows in out of town, and if this system is good enough for them, it should be good enough for the rest of us. You will find that by singing the same songs and routines consistently over a relatively short period of time, your interpretation will get better and better, and soon the song routines will become personalized to the extent that an audience will really *believe* your performance.

Don't let anxiety to be heard on the "big time" take the place of good sense. Make haste, but slowly and steadily, without waste. And, if you flop sometimes, this is simply a hazard of the business. While thinking of what you did wrong, pick yourself up, dust yourself off, and come back a much wiser performer. You've got to have the nerve, the endurance, the makings and the preparation to be "born" into show business. >>>

RECORDINGS OF AMERICAN OPERAS

(Continued from page 21)

drawing its stars from the greatest singers in all lands. But today the Met's accent is American.

The Metropolitan's recordings of complete operas on the Columbia label feature both American and foreign singers. In Gounod's *Faust* the Americans Eleanor Steber and Eugene Conley share top billing with the Italian Cesare Siepi; Puccini's *La Bohème* has a Brazilian heroine (Bidu Sayão) and an American hero (Richard Tucker); Johann Strauss' *Die Fledermaus* has a truly international cast — Lily Pons (French), Ljuba Welitch (Bulgarian), John Brownlee (Australian) and three Americans — Martha Lipton, Charles Kullman and Richard Tucker.

Other Metropolitan-Columbia recordings include *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Pagliacci*, *Hänsel and Gretel* and *Madam Butterfly*. Perhaps the two most notable of Columbia's Metropolitan productions are Stravinsky's *The Rake's Progress*, the only recording ever made of this contemporary work, and Mozart's *Così fan Tutte*, which is sung in English by a cast that includes five Americans: Eleanor Steber, Blanche Thebom, Roberta Peters, Richard Tucker and Frank Guarrera.

In 1955 the association between Columbia Records and the Metropolitan was terminated, and the opera house transferred its recording activities to the Book-of-the-Month Club, America's largest subscription book club.

The eventual hope of the Met is to make its entire operatic repertory available to subscribers throughout the country. Unlike the Columbia series, most of the Book-of-the-Month Club recordings are not complete versions of the opera. They represent substantial excerpts, including both individual arias and concerted numbers. In a little more than two years, some twenty Metropolitan operas have been thus recorded, including such works as *Die Walküre*, *Eugene Onegin*, *Boris Godunov*, *The Magic Flute* and Offenbach's *La Périchole*. The original subscription list of 60,000 has been

multiplied five-fold since the plan's inception. Victor also is recording, complete, Samuel Barber's *Vanessa*, which received a highly successful world première at the Metropolitan in January, 1958.

Opera recordings by Metropolitan singers are by no means limited to productions bearing the official name of the company. RCA-Victor, which has a great many Metropolitan stars under contract, including Jan Peerce, Leonard Warren, Robert Merrill, Risè Stevens, Patrice Munsel and others, has issued numerous made-in-America complete opera albums. Among these are *Rigoletto*, *Il Trovatore*, *Cavalleria Rusticana*, *Pagliacci*, *La Bohème* and *Carmen*. In addition, Victor has taken groups of American singers to Rome and to Paris to record with their European confrères such works as Massenet's *Manon*, Puccini's *Tosca*, and Gluck's *Orfeo ed Euridice*.

Nor has it only been the major record companies and the most famous singers who have been making operatic recordings here these last ten years. Many a smaller company has invested in a modest performance of a new chamber opera.

Finally, European record companies which record operas in their home countries invariably release these in the United States through their American affiliates. In American record shops a New-York-made album of Verdi's *Aida* stands shoulder to shoulder with a Paris recording of *Louise* and a Moscow production of *Boris Godunov*. And if sales figures show anything, they show that the American public likes them all. They respond to each recording not for where it comes from, but for what it is. ▶▶▶

Musical Courier magazine is now celebrating its 80th anniversary. Serving the field of professional music, the magazine covers musical performances in New York City and important musical events throughout the world. It is widely read by the trade and has become an important source book on performance data.

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TV'S TYRANT: THE STOP-WATCH

(Continued from page 12)

ing the whole. For example, the second verse of the opening chorus adds nothing to the identification of the gentlemen from Japan, so we cut it. The essential music is kept, but time is saved. In one instance I saved a precious minute by turning a lyric into a dialogue passage without using a word or phrase that was not Gilbert's. This advanced the story, and again saved time. Such cuts finally brought us down to the 52 minutes demanded by the stop-watch, and *The Mikado* was ready for television.

I should probably leave others to judge the merits of this adaption of one of the Western World's most popular operettas. But I'm going to take an adaptor's prerogative of expressing my own opinion first: I think this version will be as readily understandable to the TV audience as the original version. The plot moves forward with few interruptions and side excursions. The love story of Nanki-Poo and Yum-Yum is more clearly presented and so is the strange wooing of Ko-Ko and Ka-



tisha. The suspense is heightened by the faster pace. Whether I'm right, of course, remains to be seen.

The actual Bell Telephone Hour telecast on April 29 will give the answer. I make bold to say that, as Ko-Ko, Groucho Marx will prove to be a Lord High Executioner worthy of a great tradition. Helen Traubel as Katisha, Dennis King as the Mikado, Stanley Holloway as Pooh-Bah and Robert Rounseville and Barbara Meister as Nanki-Poo and Yum-Yum will also be great in their parts, and I'm looking forward eag-

erly to working with them.

Although this will be less than half as long as the original, it will be a true version of *The Mikado*, for every word will be Gilbert's; every note, Sullivan's. I like to think that both of them would enjoy it on TV—and approve this drastic, truncated version dictated by the tyranny of TV's stop-watch. >>>

MUSIC IS UNIVERSAL

(Continued from page 28)

response to the rhythm of the music. In so many instances, as, for example, a program I gave in Nigeria for an audience of students, the applause began *during* a song, not afterwards, to show the reaction to the rhythm.

I have crossed the ocean 22 times since 1954, but I would say this African tour was the most exciting one I have experienced. Though there were discomforts in changing from very hot to very chilly climates as the tour extended from coast to coast and into the interior, I was too delighted with the people most of the time to complain. Everywhere the public thought it was so wonderful that the United States Government had sent a Negro to represent its culture. At every concert I met people from all over the world. Many were diplomats who carried this news back to their countries, along with the fact that my tour was the biggest ever planned by the State Department for a single artist.

Music is universal and stirs the same response in every nation. I find that whether I am in Alaska or Iceland, Europe or Africa, the United States or Israel, the language of Schubert, Mozart, Brahms and Puccini, as well as the Negro spiritual and folk songs of all nations, strike an atmosphere of harmonious unity. My most thrilling experience of all is that, whether it is a simple song or a florid aria, people everywhere show the same reaction to the beauty of music. >>>

THE FUTURE OF MODERN OPERA

(Continued from page 22)

cause he is striving for some new, unusual effect. Learning such roles often takes much more time than roles from the traditional opera. Normally a singer would not object to this but often it is hard for us to justify the loss of valuable study time when the work may be shelved forever after one or two performances, or, when given again, we are not asked to re-perform it for one reason or another.

Perform the New

Yet, despite these drawbacks, as opera performers we know we *must* encourage new operas and this requires us to perform them willingly, to the very best of our abilities. For if we do not, there will soon be no opera of any kind in our country. If opera should remain limited to

the traditional operas of the past, the field will become an out-dated, old fashioned form of expression or entertainment. And I don't mean to sound condescending. Opera as *theatre* has so much to offer both performer and audience, that it would certainly be a catastrophe if it became obsolete in the United States.

The salvation for opera in this country—not only as I see it, but I speak for many of my American colleagues—lies in fresh, new operas with bright, new ideas and plots, and, of greatest importance, written in *our own language*. If the composers, librettists and singers work to this end, it will certainly assure us of more opera houses and performances, larger audiences and, above all, greater acceptance of opera as cultural entertainment in our own country. >>>

Karl G. Konn, assistant professor of music, Pomona (Calif.) College, has been paid a \$500 commission for writing a musical composition for the Harvard Musical Association.

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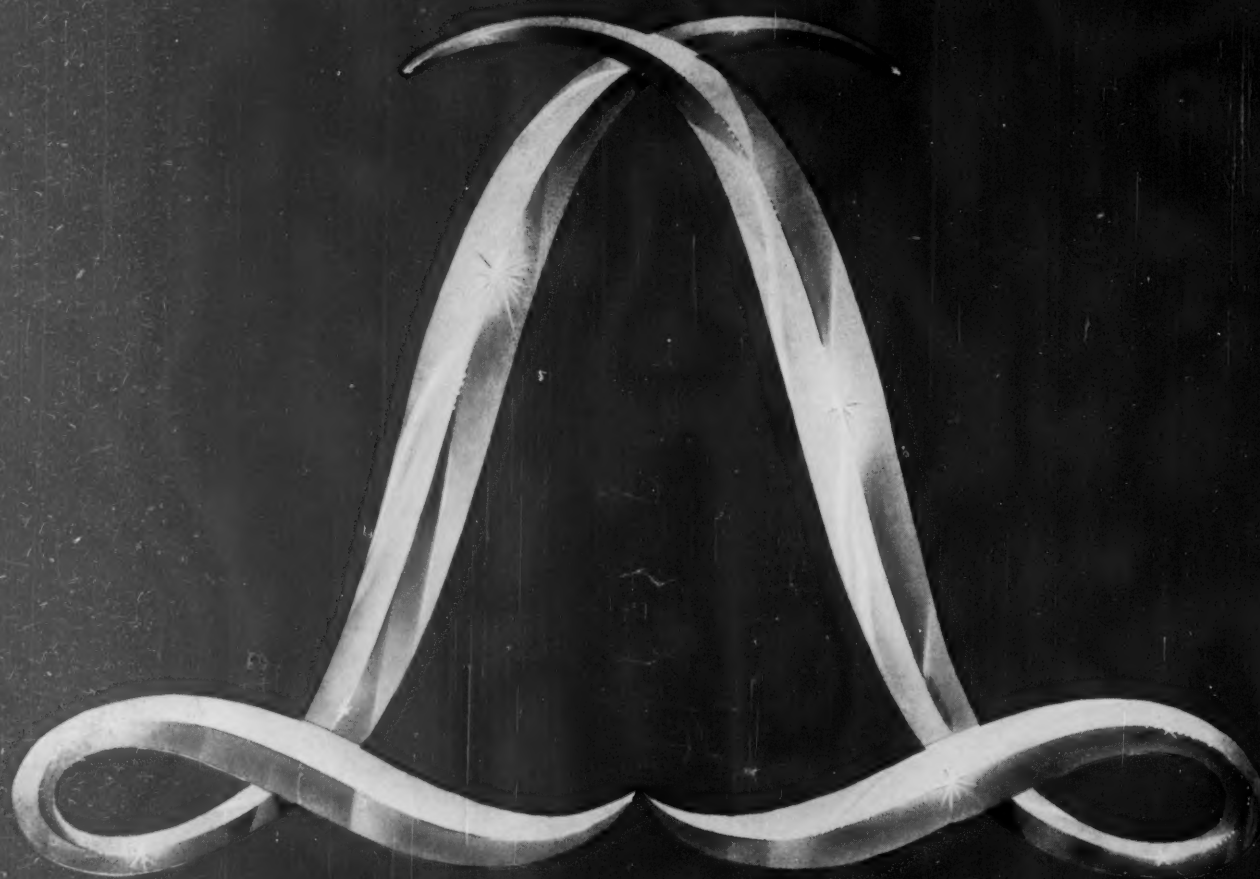
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—LEON LEBLANC.

First Prize, Paris Conservatory—President, G. Leblanc, Paris.

